Kine WEEKLY

RENTING PRACTICE: A PROTEST

See page 3.

THE OLD MASTER DIPS HIS B.O. BRUSH INTO THE TECHNICOLOR RAINBOW!

COMPLETED IN COLOUR:—

"DuBarry Was a Lady" (Red Skelton, Lucille Ball)
"Lassie Come Home" (Roddy McDowall)
"Salute to the Marines" (Wallace Beery)
"As Thousands Cheer" (Kathryn Grayson, Gene Kelly)

SHOOTING IN COLOUR:—

"Best Foot Forward" (Lucille Ball)
"America" (Brian Donlevy in big-scale epic)

. . AND THESE BLACK-AND-WHITES WILL BEAT YOUR RECORDS BLACK AND BLUE!

"For Me and My Gal," "Presenting Lily Mars," "The Human Comedy," "Assignment in Brittany," "Mademoiselle France," "Keeper of the Flame," "Slightly Dangerous," "Random Harvest," "White Cargo," "Andy Hardy's Double Life," "Cargo of Innocents"

Columbia PRESENTS

Conrad VEIDT

The SPY IN BLACK

SEBASTIAN SHAW · VALERIE HOBSO

MARIUS GORING · PRODUCED BY IRVING ASHER · DIRECTED BY MICHAEL POWEL

COLUMBIA

BACK IN RELEAS

Kinematograph Weekly, 17/6/1943

Kinematograph Weekly

No. 1 87. Thursday, June 17, 1943. Vol. 316

The BIGGER the feature—the more IMPORTANT the short—A "DISNEY" EVERYTIME!

RELEASE SPREAD-OVER ADOPTED IN U.S.

KINE. Prophecy Justified

C.E.A. CRITICISES NEW POLICY

EXHIBITOR circles who previously expressed alarm at the possibility of war time shortage of product are now concerned at the spread-over release policy which has already been adopted in this country.

The building up by Warners of reserves from current production is the outcome of the decision of U.S. major companies to draw upon completed but unreleased films to meet next season's requirements.

Nine months ago the KINE. exclusively drew the attention of the Trade to the need of an overhaul of our release policy in order to meet the anticipated drastic reduction in American output.

The seriousness of the situation is emphasised by Frank Freeman, president of the A.M.P.P

Long before the "squanderbug" appeared in national publicity, the KINE. declared that in the prodigality of its releases the Trade had been attacked by "squandermania," and backed its arguments with facts and figures, appealing to the Trade to work out economies and eliminate wasteful competition as regards releases.

At last week's General Council meeting Harry Hopkins criticised the new policy, arguing that it created an artificial shortage without loss of revenue on the part of the distributors.

This view was adopted by the General Council, who protested that in the present critical position such a policy was detrimental to the best interests of the Industry.

The American attitude is expressed in a cable from the KINE. U.S. correspondent, who quotes Frank Freeman, vice-president in charge of Paramount's Studio operations, who, in his capacity of President of the Association of Motion Picture Producers, says a **production cut is inevitable in Hollywood next year on account of the shortage of materials and man power. Releases are, however, expected to be upheld by companies drawing upon product "backlogs."**

Freeman states that Paramount plans to release 30 next season, the same as this, **by drawing upon 19 completed but unreleased.** He also says production costs are up 50 to 75 per cent. He adds that Hollywood does not fear post-war competition in English language films.

It was reported that the total cash received and handed over to the Prisoners of War Parcels Fund of the British Red Cross for the first six weeks to May 30 was £142,731, and that the appeal is still going strong.

NO MORE FILM STOCK CUTS YET

U.S. OFFICIAL Prediction

Fears expressed both in this country and America that a further cut in film stock will be made later in the year are set at rest by a statement made by Harold Hopper, U.S. War Production Films Chief.

According to a cable from the KINE. New York correspondent Mr. Hopper has assured the Industry that there will be no further raw stock reduction in the "foreseeable future," a term which appears to suggest that if any cuts should have to be made they will not be made this year.

On the other hand, the Canadian Industry has been told that reduction of raw stock is set for September a time which is not outside the "foreseeable future."

ULSTER'S FIRST C.E.A. OFFICERS

To commemorate their first year of office in the Northern Ireland Branch C.E.A. a presentation was made on behalf of members to J. D. Russell, chairman; John Curran, vice-chairman; and John Quin, treasurer, at a luncheon at the Grand Central Hotel, Belfast.

The Lord Mayor of Belfast, Sir Crawford M'Cullagh, made the presentations, Mr. Russell receiving a clock, John Curran a silver entrée dish, and John Quin a silver cigarette box.

U.S. Grading of Product Condemned

C.E.A. APPROACH TO WILL HAYS

A STRONGLY worded protest against the tendency to introduce film grading has been made by the General Council to Will H. Hays, President of the Motion Picture Producers and Distributors of America.

The Cable which is signed by the President of the C.E.A., under date of June 10, is as follows:—

"At a meeting held yesterday of General Council of C.E.A. representing all the British kinemas a resolution was unanimously passed instructing me to cable you for dissemination amongst your members apprising them of following facts:—

"*Your Trade representatives in this country have again revived operation of grading of films. This despite agreement reached in May, 1938, between Cinematograph Exhibitors' Association and your members here whereby your members undertook as a result of nation-wide protest to abandon grading policy and its implications.*

"You will readily recall that your members on that 1938 occasion also agreed not to vary principles which had happily and profitably governed film renting in this country for many years. A grading system and new trading practices now introduced is a breach of the 1938 agreement.

"Our General Council feel your members cannot be aware of what is happening here, for they refuse to believe your members would tolerate this objectionable Trade practice, especially in view of the unprecedented prosperity you are enjoying in the British market.

"*The General Council also consider this excessive pressure now operating unworthy of best American commercial traditions and will do much harm to Anglo-U.S. understanding and particularly cordial relations subsisting during war period between your members' representatives and ourselves.*

"We urge you give instructions to your members' representatives here to rescind their present practices and revert to accepted pre-war methods of trade, thereby ceasing to exploit difficult war time conditions in this country. This matter is urgent and important and an early reply is solicited.

Standstill Order for Trainees?

WHETHER it would be to the advantage of the Trade for the Essential Works Order to be applied to projection staffs was raised by P. Giles at the North-Western meeting at Liverpool, on Friday. E. H. Whittell presided.

Mr. GILES explained that recently the Southport managers had met the local Man Power Board with a view to getting additional deferment for operators. Whilst the Board was sympathetic and a slight deferment had been granted, they could not give any assurance that trainees after they had completed their training would remain at their posts.

The problem was how to keep these recruits after they had been trained. They might leave to accept positions with opposition theatres or even clear off to another town.

The managers were told that this was a matter for themselves to consider. If projectionists were brought under the E.W.O. it would not be possible for them to change their jobs except with the permission of the Employment Exchange. Mr. Giles suggested the Branch should request General

Continued on page 26

The Screen's Premier Newsreel

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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SHORTAGE

NOT for the first time we see difficulties ahead because the raw materials of our business are being handled on the same principles as normal manufactured goods. This time we see that as many films as possible are being produced, but a substantial proportion of them are being put into cold storage in anticipation of worse conditions ahead.

Clearly, the argument is that the time is approaching when the Hollywood studios will be seriously confronting shortages in every department, from artistes to raw stock, and therefore it is their policy to make all the films they can, but to put a big proportion on the shelves as reserve store. This is all the more tempting at a time when the public is ready to fill the kinemas whatever may be the product shown.

Realisation of the important distinction which exists between works of art and imagination and any other commercial materials should prevent the development of this method of prudential conservation. Every picture produced is the presentation of an idea—some are, of course, more successful than others—but all have a volatile quality which makes them very bad subjects for the storekeeper.

Consider, of all the hundreds of good films we have seen in the last four or five years, how small a percentage are even possible reissues; and this in a period of scarcity when at the same time the kinemas throughout the country are enjoying almost a monopoly of public entertainment.

What can we expect to receive when those shelves are eventually unloaded of the pictures made — but not marketed — to-day? Is it at all probable that they will be in tune with the public taste of next year, when we all know how incredibly difficult it is to keep pace with it in normal times?

Long Shots

BUSINESS generally was very good over the Whitsun holiday, the uncertain weather, together with restrictions upon travel, preventing the more timorous from venturing far afield. These factors, with the lowered temperature made the kinema a comfy place to be in, while a run of pictures of good entertainment quality gave general satisfaction.

"CONFIRMED Blimp," writes "Dammit, sir, Micky Powell is right. He remembers our using in 1902 such phrases as 'you big ape,' 'cuckoo,' 'bottoms up,' and 'suffragette'—which is more than I do. Anticipation, sir, that's all. A top-hole animatograph, if you ask me."

GEORGE PARISH, of British National, has been delighted at a gesture made by employees of National Studios who have given up part of their lunch hour so that the extensive grass fields around the studio can be cut. When the staff got to hear that because of farming needs locally it was practically impossible to get labour to keep the grass in reasonable condition, they immediately volunteered to take on the job themselves, not because of the decorative aspect, but, when the dry weather starts, there is always a real danger of fire from carelessly dropped cigarettes and so forth.

ALTHOUGH the question did not arise, the directors have insisted in paying the wielders of the scythe, who have turned the cash over to the Comforts Fund, which regularly sends cash and presents to members of the staff now in the forces. Such co-operation between employers and employees is heartening at a time when studio disputes tend to produce annoyance.

PATIENT plodding through projection problems at last Friday's North Western C.E.A. meeting was suddenly disturbed by the chairman's statement that Pantellaria (an island hardly anyone had heard of a few months ago) had surrendered. Enthusiastic "Hurrahs" and hand clapping took the place of hard headed argument and vigorous plea.

A CYNIC might have found occasion for sardonic comment in the fact that the subject under discussion was the possibility of making of film projection an "essential duty." In the Mediterranean the real essential work was being carried out amid peril, besides which film projection, although important, seems hardly essential.

A GET-TOGETHER meeting of the G.-B. managers and relief managers from 29 theatres in the North Western division, which was held at the Adelphi Hotel, Liverpool, on a recent Sunday proved to be a very happy occasion, its programme being entirely social without "shop" intruding anywhere.

THE principal reason for the gathering was to give managerial personnel the opportunity to meet E. H. Lundy, director of theatres. Speeches were made by Mr. Lundy, N. Snell (Divisional Superintendent). A. Keen (Divisional Publicity Manager) and many of the managers—all of a fraternal character. Managers, some of whom had travelled long distances, all emphasised the worthwhileness of the meeting and its "happy family" atmosphere.

A WIRE from Maggie Marshall handed in at Enniskerry speaks enthusiastically of the whole-hearted collaboration of every one around in the making of the Agincourt sequences of "Henry V." Eire appears to have cast its spell over every one of the visitors, including Laurence Olivier, who is lyrical regarding the breath-taking beauty of Powerscourt, where the Two Cities unit is located.

CASUAL reference was made by G. A. Bryson, Deputy Chairman of the Birmingham magistrares and for many years Chairman of the Public Entertainments Committee, in a lecture to his fellow magistrates last week to the Sunday opening charity contribution.

POINTING out the large sums this was producing annually, he said he was one of those who felt it right that the Trade should make some contribution. However, personally, he was in doubt concerning the wisdom of perpetuating a scheme which might give the impression that the public conscience could be bought at a price.

I SEE that an Edinburgh author has been lashing out at film producers who distort eminent characters in films. If they must engage in romance, why tamper with the sacred realm of biography? And much to the same effect.

THE usual thing to do is to ignore these outbursts, but quite recently a teacher of my acquaintance was complaining of the historical inaccuracies in films. He instanced some answers given by a boy to H.M.I., which were wild distortions of actual fact. When challenged, he mentioned a particular film in which he had seen the incidents he mentioned. The teacher's comment was: "It may seem all very well to you, but my work is judged on the answers given to the Inspector."

RUMOURS which were in circulation last week regarding the purchase of the Regal, Marble Arch, by one of the J. Arthur Rank interests were investigated by the KINE. before going to Press with the previous week's issue. Inquiries of the chief persons concerned on both sides elicited denials, so the KINE. refrained even from publishing the rumour. A contemporary has since mentioned unconfirmed reports which do not, however, affect the denials.

GOOD news is ... regarding R... who is making ... although slowly ... ness He is still ... is very weak. ... to take some time. ... very is like...

LANCASHIRE ... ber "Glebel... they foregather for ... collections for the ... lescent Home. They ... week a cheque for ... this being the sum ... recent matches. ... Boys remem... whenev... owls and ma... rade's Conv... have sent th... five guine... reached durin...

STILL they come. Last week Thompson, of the Odeon, To... quay, asked to be allowed to p... his consecutive service since 19... against E. Pittingall's (Odeo... Colwyn Bay) service dating fro... 1909. The ink was't dry on t... 36 years' claim when a lett... arrived from Harry J. Bre... Odeon, Ealing, stating that he w... connected with the Crown, Pec... ham when it opened in 1898. B... he doesn't claim consecutive s... vice ever since as did Mr. Pittin... gall, and so I gather Mr. Thom... son. Since 1903, however, he h... been connected with the Trade ... manager and traveller.

R. T. REA, Divisional publici... manager G.-B., tops the t... first claims easily and challeng... the third with a record of contin... ous service of 43 years. "I was ... the payroll at the King's Theat... Gloucester, in 1900," he says, "a... except for two years on war servi... in the last war can claim 41 yea... service."

ALMOST in the vein of Scree... comber's Lucas Z. Luk... C. L. Delph, relief manager at t... Regal, Camberley, writes: "W... are these youngsters who ke... writing to you about their servi... in the film Industry? I was ma... ing pictures for the Clarend... Film Co., when boys like E. Pitti... gall and L. Thompson were ... school in 1902. If you want ... portrait you will find it on eve... packet of Kensitas." Now we w... in trepidation for the pre-18... claims.

THE defeat of Herbert Morris... in the competition for t... treasurership of the Labour Par... has an interest for the Trade b... yond that which arises from estee... for one who has testified to t... value of the kinema in upholdi... public morale, and his action ... restricting attempts to impose ... curfew. The third competitor f... the post to which Arthur Gree... wood was elected was W. Glen... Hall, who is the Wi... e Hall wh... is putting in such excellent wo... as vice-president of the Briti... Film Producers' Association. H... scored 519,000 votes against M... Morrison's 926,000 and Arth... Greenwood's 1,253,000.

SCREENCOMBER ... rites. "O... old Chum 'Stroll...' known ... his intimates as "Sc...p." Strolle... crashed through wit... the news ... last week's issue, th... Harry Ba... had been bumped off ... by the Naz... in Paris. Just around ... year ba... the daily papers ... published t... same story. Look out for anoth... sensational exclusive ... this pa... next week, not unc...ected wi... the demise of a c...ain Que... whose initial begins with 'A.'"

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Sound Technique

THAT great directional genius, Alfred Pitchfork, is exploiting sound to a greater extent than ever previously in his newest offering, "No Coupons for This Grand Dish," or "Ain't Tripe Offal?"

Only the opening sequence, in the Bayswater boarding house of Mrs. Guinness, nicknamed "Shadower of Stout," will be seen, the remainder taking place entirely in the blackout. The menace is played by a peg-legged Lascar with a hiccup. The sinister motif, "Tap . . . hic . . . tap hic . . . tap . . . hic," sounding a chilling and macabre theme throughout the chase sequences.

"The Brain" is a man called Belcher, who is heard but never seen, although he never talks. Then there is a hairless, one-eyed dwarf, with a stutter, and an armless Albino with no roof to his mouth.

The Plot Sickens

THE picture opens in Mrs. Guinness's boarding house where Scotland Yard is mystified by a series of tripe robberies.

Mrs. Guinness, a creature of habit, daily makes the tripe trip to Clerkenwell where the butcher is actually the tool of Japanese agents, who have hit on the ingenious idea of passing on information written in invisible ink on her tripe ration.

One day the peg-legged Lascar gets on a bus going to Camberwell instead of Clerkenwell, and by the time he has finally trekked Mrs. Guinness, the tripe is cooked and eaten by her boarder, Mr. Sledge, a deaf ticket collector at the Zoo.

Sledge, all unaware, now carries the dreaded secret, and the Lascar realises that Sledge must die before he'll open up.

Sledge, trailed by the menacing "Tap . . . hic . . . tap . . . hic," takes a No. 11 bus to Shepherds Bush and from there goes by tube to Piccadilly and Elephant and Castle. From the four-ale bar of the latter he goes by stretcher at closing time to the Surrey Docks and rows out to a dredger anchored in mid-stream, followed by the sinister "Plonk . . . gurgle-gurgle . . . Plonk . . . gurgle . . . gurgle" which tells us that the Lascar in diver's costume is trailing him along the river bed.

Sledge settles comfortably, if drunkenly, down in one of the buckets, to which he comes as an occasional relief from Mrs. Guinness's beds, and with a murmured, "S'mud in y'eye," dozes off.

Meanwhile, a three-legged dog, with a sniffle, accidentally sets the mechanism in motion just as the Lascar grabs at the bucket. A fight ensues as they are swept up into mid-air. Sledge takes a leap, just as the bascules of Tower Bridge are swinging open and upward. The Lascar has left it a second too late, and as the bucket sweeps over the top axle of the dredger kicks the bucket which carries him crashing down, with a horrible scream, into the murky, turbulent waters.

Birkenhead Ban on Truants

EXHIBITORS WILLING TO ADMIT "SPOTTERS"

Decisions have been reached in Birkenhead and acquiesced in by exhibitor representatives that (1) unaccompanied children be not admitted to theatres during school hours; and (2) facilities be granted school attendance officers to look round the kinemas for delinquents at matinees during school hours.

This concession was agreed at a conference attended by representatives of the Watch and Education Committees, the Chief Constable, school attendance officers, magistrates and headmasters, together with E. H. Whittell, N. Snell and W. J. McAree, representing the North-Western Branch C.E.A.

One member suggested the number of truants was between 10 and 15 per day per kinema, which was thought to be an exaggeration.

According to a census taken by the police about two years ago, the daily average was then less than six per kinema.

Exhibitors took steps, voluntarily, to bar unaccompanied children of school age during school hours. They felt it was not possible to challenge *bona fide* adults who escorted children to the kinema, although it was customary, particularly during the screening of an "A" certificate picture, to expel any child discovered sitting alone after being brought in by an adult.

The proposal was made that exhibitors should make a screen or foyer announcement requesting adults not to buy tickets for children who solicited entry. This was not acceptable, as exhibitors felt sufficient time is already being given to propaganda, and in the light of available figures the number of children attending kinemas during school hours was not sufficient to warrant such wide steps being taken.

CHILDREN BARRED FROM WESTON S.O.

Licence Accepted

After being dark on Sundays for several weeks Weston-super-Mare kinemas re-opened on Whit-Sunday.

This was the result of an application to the local licensing magistrates for permission to open without any condition as to the admission of children. It was pointed out that they were asking the magistrates to grant something which the magistrates had already refused.

The magistrates granted the application to open subject to the condition that children under 16 should not be admitted.

T. C. Dommett, who appeared for applicants said they would accept the licences without prejudice and under protest, as it was still considered that the imposition of the condition was *ultra vires*. He added that it was proposed to test the validity of the condition in the High Court.

NEWS FILMS AGREEMENT SHORTCOMINGS

A Call for Revision

CONTROVERSY on the newsreel situation is not likely to die down, nor is it desirable that it should, states CORRY W. FENNELL, managing director of Times Theatres, Ltd., Manchester, which operates news theatres in Manchester, Leeds and Chester. His view is that if the agreement is signed by exhibitors it will be against their convictions, and, therefore, liable to be a "running sore" for a long time.

In a statement to the KINE., this is what Mr. Fennell says:—

"The terms approved by a negotiating committee of the C.E.A. to some extent stifles but does not eliminate the criticisms of branches which were not consulted. Exhibitors did not expect their individual rights to be set aside by a body which they themselves set up to assist them in the event of difficulties experienced between themselves and a third party.

"As the newsreel companies are obligated to supply, and exhibitors to take, a newsreel for an indefinite period, a clause ought to be inserted whereby price may come up for revision.

"Objections raised at branch meetings fall under three heads:—

"(1) Indefinite extension of existing contract. This seems like signing a blank cheque. An exhibitor may wish to cease to take a newsreel for many reasons, such as close-down of theatre, wind-up of company, depreciation of news service, dissatisfaction with the particular news films, or impracticability of a cross-over, which is being insisted upon.

"(2) Increase in price in certain conditions. This is a "Heads we win, tails you lose" clause. There is no provision for a decrease in price in any circumstances. A rise *and fall* clause should be incorporated.

"(3) The cross-over arrangement is in the main acceptable, because it saves film stock. Individual cases of difficulty may be met by adjustments. It should be defined who is liable for damage should an incident or accident occur in the course of a cross-over.

A Special Problem

"It is not possible for news theatres to cross-over their news, and therefore cannot properly sign the contract presented to them. They would have to sign the contract on the supposition that they would not be required to cross-over.

"I doubt if the Board of Trade is interested in the machinery by which the Trade hopes to achieve the saving in footage unless the saving went beyond the provisions considered necessary for the end in view.

Arbitration

"Provision is made for arbitration in the event of dispute. Remember this: An arbitrator can only interpret the written word or intention of an agreement as set forth therein, and any decision cannot be regulated by difficulties particular to an individual or be adjusted to operate leniently to meet circumstances not provided for. In the many comments which have been made on the agreement there is obvious material from which can be built up necessary 'Saving Clauses' which would make a fair contract."

Mary Pickford to Produce

Mary Pickford will produce "Girls Town," a million-dollar Shirley Temple vehicle, for U.A.

ZANUCK BACK WITH FOX

Special "Kine." cable from "Motion Picture Daily"

HAYS confers with President Roosevelt on the film's post-war rôle, but no significant White House comment has resulted.

THE WAR DEPARTMENT has placed Colonel Zanuck on an inactive status, but he retains his commission and is subject to recall; he is expected to return to the 20th Century-Fox studio soon.

FRANK RICKETSON, Fox theatre executive, is to be named assistant to Spyros Skouras on all company activities.

GEORGE JESSEL, comedian, has been signed as producer for 20th Century-Fox.

WILLIAM KOENIG, 20th-Century-Fox Studio production manager, died through heart failure at the age of 58. R. L. Hough succeeds him.

SEYMOUR NEBENZAL, producer of "Hitler's Hangman" has been signed by U.A. to make three pictures in the million-dollar class.

MARY PICKFORD will produce "Girls Town," a million-dollar Shirley Temple vehicle, for U.A.

Staff Search in Ulster

The search for staffs for kinemas and laboratories has extended to Ireland. The following advertisement has appeared in a leading Belfast paper: "Wanted, a number of girls over 21 years of age, for training as film printers and film projectionists in England; pay while training £3 5s. per week; after training £4 per week, plus expenses; please reply, giving full particulars of education, etc. Certain applicants will be interviewed in Belfast."

LEEDS INSISTS ON GENERAL S.O.

The Watch Committee of the Leeds City Council have laid it down that any permission for Sunday opening should be for a general opening of kinemas.

This statement was made by J. Rafferty, chairman of the Committee, in reply to a request from the competent military authority for restricted opening.

The will of the late Robert William Paul, M.I.E.E., has been proved at £215,456; net personalty, £211,457.

Among the provisions of the will is a bequest of £500 to the C.T.B.F. on the death of his wife. Similar amounts are left to the benevolent funds of the Institution of Electrical Engineers, and the Institute of Physics. £5,000 is bequeathed to the Research Fund of the Royal Institution.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 17, AND WED., JUNE 23

Thursday

They Came to Blow up America *(20th-Fox)*

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: George Sanders, Anna Sten, Poldy Dur, Ward Bond, Dennis Hoey, Sig Rumann, Ludwig Stossel. **Director:** Edward Ludwig.

In this exciting melodrama of Nazi sabotage efforts in the United States George Sanders, as an F.B.I. man, assumes the identity of a German spy. He gains the friendship and trust of an important member of the American Bund, and, when this member is killed whilst escaping from the police, takes over his identity. He is ordered to return to Germany to attend a school for saboteurs, where he learns the latest German devices and plans, and is chosen to lead the first big sabotage exploit in the States. Thrill follows thrill before the saboteurs fall into the hands of the American police.

The Silent Village *(Ealing Dist.)*

Studio One. 10.45 a.m.
Produced and directed by Humphrey Jennings.

"The Silent Village" is a rather remarkably treated film by director and producer Humphrey Jennings. He has taken the story of the massacre of Lidice and transferred it as a "it might have happened here" subject in the Welsh village of Cwmgiedd. Here, against the picturesque Welsh scenery and with a background of music, he has re-enacted this grim story. You see the whole village under the Nazi heel. When finally the Heydrich butcher is slain, you see children taken away, women deported and the men put against the walls. It then returns to reality and the village finds it has been a sort of nightmare, and they realise that Lidice has not been wiped out, but lives on.

Jailbirds *(Ealing Dist.)*

Studio One. 10.45 a.m.
Cast: Stan Laurel, Oliver Hardy. **Director: Hal Roach.**

This Laurel and Hardy reissue is a full-length feature full of the characteristic quips, cranks and funny situations associated with the comedians. The story deals with their trials and tribulations in and out of gaol, starting with their selling liquor to a policeman, their escape from gaol to a Southern plantation, where they are recognised by the prison governor and thrust back again into prison. There they unwittingly sabotage a prison mutiny through their bungling of the handling of their tommy-gun, and thus receive a free pardon. "Jailbirds" is one of the best of the Laurel and Hardy full-length comedies, directed by Hal Roach.

Undercover *(U.A.)*

Cambridge Theatre. 2.45 p.m.
Cast: John Clements, Tom Walls, Mary Morris, Godfrey Tearle, Michael Wilding. **Director:** Sergei Nolbandov.

Ealing's "Undercover" is a story of the Jugoslav guerillas enacted in a typical mountain village. The peasants, in the first days of the war, are still living their colourful everyday lives. Kossan Petrovitch (Tom Walls), an old farmer, and his wife Marie (Rachel Thomas) are celebrating their wedding anniversary. Their two sons, Milosh, an army officer (John Clements), married to Mary Morris, a schoolteacher, and Stevan (Stephan Murray), a doctor, are home for the occasion. In the midst of the celebrations the news comes that German might has triumphed. Milosh becomes the head of a band of guerillas. The shooting of the military governor of the district, General von Staengel (Godfrey Tearle), precipitates a local crisis. Events move swiftly and inexorably to the fateful clash, involving in their drama the whole village—men, women and children.

Building up to a noble climax through a cunningly contrived plot, the picture reaches a denouement that holds attention fast.

Friday

"China" *(Paramount)*

Plaza Theatre. 3 p.m.
Cast: Loretta Young, Alan Ladd, William Bendix, Philip Ahn. **Director:** John Farrow.

In "China," Alan Ladd's performance affords the best possible proof that there was no one-shot stuff in his meteoric rise to stardom after "This Gun for Hire." He is "tops" in "China," a story of high adventure and thrilling romance, made by the experts who gave us "Wake Island"—director John Farrow and screen writer Frank Butler. Ladd and William Bendix portray two sales representatives of an oil company caught in a raid by the Japs on a Chinese town. They meet an American teacher in charge of a group of Chinese girl students. This girl's valour and some of the things the two boys see lead them to decide to do their bit for the Chinese. Outstanding camera work and direction extract the maximum amount of entertainment and realism from the action-packed story, and there are said to be enough thrills for a dozen pictures. Nearly all the supporting players are Oriental artistes, each of whom give a memorable performance.

Tuesday

I Walked With a Zombie *(RKO-Radio)*

Rialto, Coventry Street. 10.30 a.m.
Cast: James Ellison, Frances Dee, Tom Conway, Edith Barrett, James Bell, Christine Gordon. **Director:** Jacques Tourneur.

This unusual romantic drama introduces Frances Dee as a nurse who goes to a remote Caribbean island to take care of a planter's wife. She finds the patient suffering from a mysterious malady which has deprived her of all powers of speech and thought—making her virtually an automaton. Finding that medical science can do nothing to restore her, the nurse, hearing of miraculous cures wrought by native witch doctors, resolves to try voodoo on her patient and takes her to a ceremony at a secret temple in the hills.

The disclosures that come about there, revealing an amazing romantic complication and the manner in which Miss Dee finds herself in love with one of the leading figures in the love controversy, leads to the brilliant conclusion.

Men Are Not Gods *(British Lion)*

Studio One. 10.45 a.m.
Cast: Miriam Hopkins, Gertrude Lawrence, Sebastian Shaw, Rex Harrison, A. E. Matthews, Val Gielgud, Laura Smithson, Laurence Grossmith, Sybil Grove, Winifred Willard, Wally Patch. **Director:** Walter Reisch.

Miriam Hopkins is seen in this reissue as the secretary of A. E. Matthews, an influential theatre critic who has written an attack on Sebastian Shaw's portrayal of Othello, but the attack never appears, for Miss Hopkins destroys it at the request of Gertrude Lawrence, Shaw's wife, and writes in its place an enthusiastic review. Fired by the critic's unwitting praise, Shaw achieves a masterpiece in his subsequent presentation of "Othello." The audience sits spellbound, watching a play that on this evening is the climax of a tragedy between marriage partners who, in life and on the stage, are husband and wife. And in the packed house sits the third angle of the triangle, Miriam Hopkins. The last act begins and the murder scene between Othello and Desdemona is reached. Miriam senses the deeper significance behind

George Sanders and Anna Sten in a scene from THEY CAME TO BLOW UP AMERICA (20th-Fox)

the words that Shaw is speaking. S loses control and screams. The curt is rung down.

Miriam is taken back-stage a recovers, to take part in the reconci tion of Shaw and his wife, who is become a mother. For Miriam there nothing but an empty, aching hea and the gratitude of the man whom stopped from becoming a murderer.

Wednesday

The Falcon Strikes Bac *(RKO-Radio)*

Studio One. 10.30 a
Cast: Tom Conway, Harriet Hilli Jane Randolph, Edgar Kenn Cliff Edwards. **Director:** Edw Dmytryk.

A detective's efforts to clear himsel a murder charge by bringing the criminals to justice forms the theme "The Falcon Strikes Back."

The Falcon's well-known susceptibi for a pretty girl gets him in trouble soon as the picture opens. An allu damsel decoys him into a trap, and awakens to find the police have o whelming evidence against him i daring bond theft which also invo the murder of a bank messenger. sets out to catch the real crimin which he does with the aid of a l friend and an alert newspaperwoma

GLASGOW CINEM CLUB LUNCHEO

Last Friday in the Picture Ho Cafe the closing luncheon of Cinema Club for the season held, A. C. Melville presiding an attendance of seventy mem and friends. The guests of hon for the day were Sonnie H F. L. Sullivan, Miss Adele Di and Miss June Mi lo, all w known stage and screen celebrit

Mr. Melville suitably introdu our visitors, and the guests plied, thanking the Club for t hospitality, saying that throu out the length and breadth of land this was the only Club wh linked the stage and screen.

Mrs. Jean Robertson, the lady President, proposed a vote thanks to the guests, the Lad Committee, Mr. Irvine and staff of the cafe.

The Chairman announced in keeping with the usual cus the next luncheon would not until September. Due no would be given.

Eait

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...ndenburg

...uced by

...L BALCON

UNITED ARTISTS

Directed by

SERGEI NOLBANDOV

R

"Then at last the people of Jugoslavia saw their peril, and with a universal spasm of revolt and resurgence, they swept from power those who were leading them into a shameful tutelage, and resolved in the eleventh hour to guard their freedom and their honour with their lives."

Winston Churchill,
9th April, 1941

undercover

DISTRIBUTED BY

UNITED ARTISTS

Eric von Stroheim as Rommel, discusses the script of FIVE GRAVES TO CAIRO, with director Billy Wilder (Paramount)

ARAMOUNT'S ILM OF THE ESERT WAR

Stroheim as Rommel.

WHEN Paramount's "Five Graves to Cairo" is shown in the near future a prominent personality in the cast will be Erich von Stroheim, who returns to the screen to give a portrayal of Field-Marshal Rommel

Another interesting feature of is picture, which deals with the r in the desert, is that it arks the initial undertaking of riters Charles Brackett and Billy ilder, authors of the screen play, an associate producer-director mbination. It is Wilder's second ture, his first directorial assign-nt being "The Major and the inor." Brackett, who makes his w as an associate producer was sociated with Wilder as one of ollywood's top-notch writing ams.

The stars of "Five Graves to iro" are Franchot Tone and ne Baxter, who play a British nk soldier and a French girl re-ectively. Tone's part is said to reminiscent of his memorable le in "Lives of a Bengal ncer." Anne Baxter is the only l to appear in the entire picture. hich has a cast of eleven princi-ls and an even dozen "bit" rts. No women are shown in the ckground scenes, although 250 ale extras are used as soldiers.

ingle M-G-M Bookings

The General Secretary reported to the .A. General Council last week that e Film Rentals Committee had inter-ewed Sam Eckman on the question of ngle bookings for Sundays, and he had ated that he would take time to think over. His reply had not yet been ceived.

U.S. RENTAL PRACTICE PROVOKES A C.E.A. STORM

"Reservation of Product" and "Grading" Criticised

PROTEST TO U.S.

OUTSPOKEN criticism of American distribution policy was made at last week's General Council meeting following a protest against the Warner decision to reserve 12 months' film supplies. This action, it was contended, was creating an artificial shortage without affecting film revenues. Allegations were also made of monopolistic tendencies and the practice in this country of methods which were against the Anti-Trust Laws of America. The outcome of the discussion was the passing of two resolutions:

(a) Deprecating the policy of keeping from circulation films urgently required for public use.

(b) That a cablegram be sent to American producers informing them of what is happening.

The matter was raised by H. Hopkins, who said that, although public property for a long time, to his surprise it was the first time it had been mentioned at the Council. Warner Brothers had declared a policy of reserving twelve month's supplies out of current product, and this was a very dangerous thing. The Board of Trade would take a poor view of this owing to the shipping space being granted. In addition, two British productions which were finished at the end of last year and which ought to come in to ease the position had also been reserved.

There was, he declared, a definite attempt on the part of American organisations to use less films and get exactly as much if not more revenue, and this policy was creating an artificial shortage.

The gaps left by films not being in issue were being filled by re-issues, and the Council had the right of representing the exhibitors and the Industry and to register a protest.

A resolution should go from the Council deprecating this practice, and he moved:

"That this General Council deprecates the practice of films, urgently required for current use, being kept out of circulation in order to build up a reserve. This policy makes the present position critical and is considered by this General Council to be detrimental to the best interest of the Industry."

The motion was seconded by F. V. Chambers and agreed.

Grading of Films

H. Elton found himself wondering whether the motion put forward by Mr. Hopkins did not deal with a very old bogey. Some few years ago the Council put up a tremendous fight against the system of grading films; the practice seemed to be rising in another form.

The K.R.S. selected certain exhibitors who had traded over many years on a certain basis, classified certain pictures which they graded as "A" films and dictated that they should not be sold except on terms entirely different from those in use over many years. This was only the thin edge of the wedge, and once this Industry acquiesced in the right of the K.R.S. to grade films for one customer it would be a very short step for the grading of films for all members.

C. G. Bernstein said that it seemed to him the only difference between the grading of 1938 and 1943 was that in 1938 grading was done in a Soho restaurant and in 1943 at a monthly meeting in a Soho office. Films were being graded, not as in 1938, which attempt was defeated, but by their saying: "We have certain films which we class 'A,' and these are to be booked on percentage terms only," and if they were not booked that way then they would not book a second feature on flat terms.

U.S. Renting Monopoly

It had been stated that 96 per cent. booked on percentage. But they did not book all on percentage as they could never manage to exist without some flat bookings, and no exhibitor could afford to pay percentage for all his products.

American distributors in this country had the great advantage of being allowed free money, which he understood was increased in 1943 for permit to leave this country by £6,000,000. They practised things in this country that they would not be allowed to practise legally in America. It was known that their actions in this country were against the Anti-Trust Laws in America and could not be practised there.

Mr. Bernstein had seen the question raised of J. Arthur Rank's alleged monopoly, but the renters were doing nothing more than create a monopoly themselves and that was the matter that should be discussed with the Board of Trade. The Trade for the most part was going through an era of prosperity, and if E.P.T. were allowed to interfere with the methods of booking and the method of buying films, something would be built up for the end of the war that it would be difficult to beat.

Mr. Bernstein moved:—

"That a cablegram be sent to American producers informing them of what is happening and what their representatives are doing in this country to-day and its adverse effect on friendly relationship."

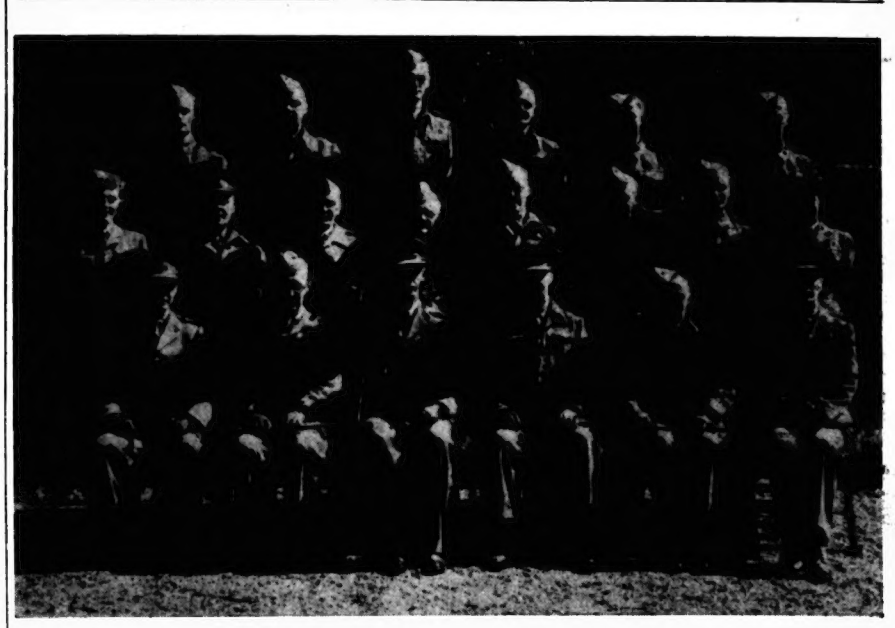
F. A. Prior seconded the resolution.

Ald. G. W. A. Wright stated that members would remember that on behalf of about 17 exhibitors within his Branch he had ventilated the flat bookers' bar, or exclusive little body that was being placed on that list, about six or eight months ago. In bringing forward this matter at that time he had said he thought that this thin edge of the wedge had a flare of Hitlerism. He picked out all the small fry first for easy victories, and the renters were adopting similar tactics.

The trouble was spreading, and Ald. Wright hoped all members present would realise that it had now reached the state of a grading of products and what was happening to the few would, in his opinion, happen to a very large and responsible percentage of the membership of the Association.

"Tales of Manhattan"

The General Secretary reported that the necessary representations had been made on the booking of this film as requested by the last General Council and the following replies had been received: F. L. Harley, of 20th Century-Fox Film Co., had expressed himself as ready to keep this matter in mind, although unable to give any commitment; J. Arthur Rank had intimated on behalf of the Odeon and Gaumont-British circuits his agreement with the views expressed and Associated British Cinemas stated that the second week had now been cancelled so that the difficulty would not arise.



South-Eastern Command Army Kinematograph Service Officers and Staff and Home Guard Kinema Liaison officers. In the group are Major Shirley R. Simpson, R.A.O.C. (Command Kinema Officer), Major Randolph E. Richards, (Command H.G.K.L.O.), Capt. J. Stubberfield, Capt. E. F. Bradley, R.A.O.C., Capt. A. J. Walton, R.A.O.C., Lieuts. A. J. Sadler, G. C. H. Dicker, F. C. Maplesden, S. N. Sale, E. A. Augarde, H. T. A. Philpot, and H. W. Adams

C

C.E.A. DISCUSS YOUTH AND FILMS

HOME OFFICE MEETING

TALKS are being initiated with the Home Office by the C.E.A. on the part which the kinema should play in the education of youth and the correction of juvenile delinquency, it was reported at last week's meeting of the General Council, which also considered the subject of the Entertainment Tax Bond.

Coun. H. SIMPSON, President, who was in the chair, moved that their congratulations be conveyed to J. L. Beddington, head of the Films Division of the Ministry of Information, on the honour conferred upon him of the C.B.E., and also to Coun. H. P. E. Mears on the honour conferred upon him of the O.B.E. for his work on Air Raid Precautions. This was approved amid applause.

E.T. Bond

No action was taken on a letter from B. T. Davis, of Birmingham, requesting that an approach be made to the Customs and Excise for the elimination of the Entertainment Tax Bond.

The GENERAL SECRETARY explained this Bond covered all kinds of defalcations, not only those committed by exhibitors, but petty larceny by staffs, which was very much on the increase, and there had been a considerable number of prosecutions by the Customs and Excise. There was not, therefore, much hope of the Bond being eliminated.

The policy of increasing the Bond was referred to by F. A. PRIOR, whose subsequent motion :—

That the General Secretary approach the Customs and Excise and ask that it be unnecessary to increase the Bond on each increase of Entertainment Tax"

was agreed to.

B.K.S. Liaison Officer

The British Kinematograph Society wrote thanking the Association for its continued support, instancing the usefulness of their co-operation on the subject of standards. It was suggested that a liaison officer be appointed who could attend the meetings of the Executive, Educational and Technical Committees of the British Kinematograph Society whenever subjects of common interest are on the agenda. R. V. Crow was nominated to the post and will furnish a report of the meetings which he attends.

Juvenile Delinquency

The Legal, Finance and Parliamentary Committee reported that the subject of Juvenile Delinquency is under consideration in many parts of the country.

Fortunately, no longer on the old ignorant and prejudiced standpoint that war time increases are attributable to the kinema, the report states. Various people, however, still have views as to the part which the kinema should play in the correction, and the committee is proposing to have some talks on this subject with the Home Office with a view to rendering any constructive co-operation that this Trade can usefully proffer.

In due course the committee will report further as the main object of this immediate report is to indicate that the subject is receiving attention.

Cheque for C.T.B.F.

The PRESIDENT informed the Council that L. G. Hill had handed him a cheque for the C.T.B.F. for the amount of £57 1s.—which had been raised at a dance organised by two of the members of the Devon and Cornwall Branch, Messrs. P. Myott and J. Harman, both of Torquay, and he had pleasure in passing this to T. France.

A Resignation

It was reported that R. F. Scott had resigned from the General Council as he was no longer connected with the Trade. It was agreed that a letter be sent to Mr. Scott thanking him for past services to the Association.

New Members

Thirty-five new members were balloted for and enrolled.

Date of Next Meeting

The next meeting will be held in London on July 14.

EXHIBITORS IGNORE CARBON QUESTIONNAIRE

At the last meeting of the Joint Carbon Pool Committee it was reported that some 50 per cent. of exhibitors had not returned the questionnaire upon which future rationing of carbons would be based.

This point was emphasised by W. R. Fuller, the general secretary, when the report of the Carbon Pool Committee was presented at the last meeting of the General Council. He said it would have to be borne in mind when the next issue of carbons came about that something would have to be done to make members pay attention to what was a vital need on their part.

It was agreed, the report stated, that no ration vouchers be issued authorising supplies during August and September except to those theatres where stocks indicate they are in urgent need.

Quarter's Supply

The next regular rationing period will start on October 1, and the vouchers, where necessary, will be issued showing the new allocations which, in addition to meeting current consumption, will gradually create a surplus enabling stocks to be accumulated of not less than three months' usage.

To meet special cases these stocks may go to a higher figure, but the aim of the committee is to guarantee to all theatres not less than a 13 weeks' supply, which will be maintained except in the event of some emergency arising which might interfere with normal production.

Bert MacGinis Bereaved

Bert MacGinis, who has been so long connected with the kinema Industry and who represents Horace Coxall on the road, is receiving the sympathy of his many friends on the death of his wife which occurred last Sunday morning. All the Scottish Trade tender sympathy to him and his two daughters in their loss.

TOO MANY WAR FILMS

General Council Unanim[ous]y

RISKS of sickening the public by a surfeit of ims dealing with war subjects were emphasised by C. larke, who brought before the General Council the resol[u]tion of the Portsmouth and I. of W. Branch, and in a ve successful maiden speech secured the complete support of e meeting.

C. CLARKE, addressing the General Council on the resolution from the Portsmouth Branch that too many war films were being produced, said this really belonged to F. B. B. Blake, but he had been given the privilege of bringing it forward in his maiden speech.

All were greatly concerned with the spate of war films, and it could not be hoped to influence the American producer who had not been in the war as long as we had. But in regard to British films, figures showed that out of 61 films 41 dealt with war and 30 were first features.

In order to fulfil the quota, war films had to be shown, but this was not fulfilling a duty to the public. The Trade's job was still entertainment; all Ministries agreed that amusement was essential, but war films depicted destruction in all forms, and the public were being asked to pay to see and hear these horrors.

Members of the Services looking at stills at the kinemas had been heard to remark: "Blimey! More war!" and had passed further on to kinemas showing films of South Sea Islands. They might be called escapists, but this statement should not be made scornfully since, after their experience of war, they were entitled to escape for a couple of hours.

A Public Duty

Unfortunately, there was an ever-growing proportion of the public with painful memories, and apart from documentaries, such as "Desert Victory," there was a duty to the public to leave the war to the newsreels and the M. of I.

Speaking as one who looked after a living theatre, Mr. Clarke stated that in 14 months he had only shown one play connected with the [subj]ect was remote, [and] that co[uld] he had be[en] congratulated on th[e] eseapist poli[cy] He was very much [a]fraid that th[ere] were a lot more war [fi]lms coming fr[om] Hollywood; two had [co]me this week.

Under present con[di]tions propagan[da] dealing with this s[ub]ject were on t[he] screens, propaganda [w]ould defeat [its] own ends, for people [m]ust stayed awa[y]

A Day of Reckoni[ng]

In conclusion, th[ere] were a f[ew] matters that might ab[out] the pay box[es] Many of these war [film] subjects we[re] stale by the time they [re]ached the sm[all] exhibitor and the war [m]ust end one da[y] when exhibitors might find themselv[es] committed to war fil[ms] for quota f[or] months to come. There would be fier[ce] competition in entertainment after t[he] war, and would the Trade be able compete with such legacies?

The resolution of his Branch stated

That it is the opinion of the me[m]bers of this Branch that too many w[ar] films are being produced as entertai[n]ment, and that the General Coun[cil] should approach British produce[rs] with a view to curtailing future pr[o]ductions of this nature, which conta[in] unnecessary war scenes.

Coun. R. E. RICHARDS voiced the fe[el]ing that there was no need for d[is]cussion; all were fed to the teeth wi[th] these war pictures, and he had gre[at] pleasure in supporting Mr. Clarke remarks.

H. ELTON, in associating himself wi[th] this resolution, suggested it might [be] extended so that it need not be co[n]fined to British producers since the bu[lk] of the films came from America.

A. B. KING said that Mr. Elton ha[d] stated what he also thought, but [he] wished to congratulate Mr. Clarke [on] his maiden speech. (Applause.)

T. E. ROBINSON pointed out that t[he] Government would only release artist[s] from the Services for the making of w[ar] films and propaganda purposes.

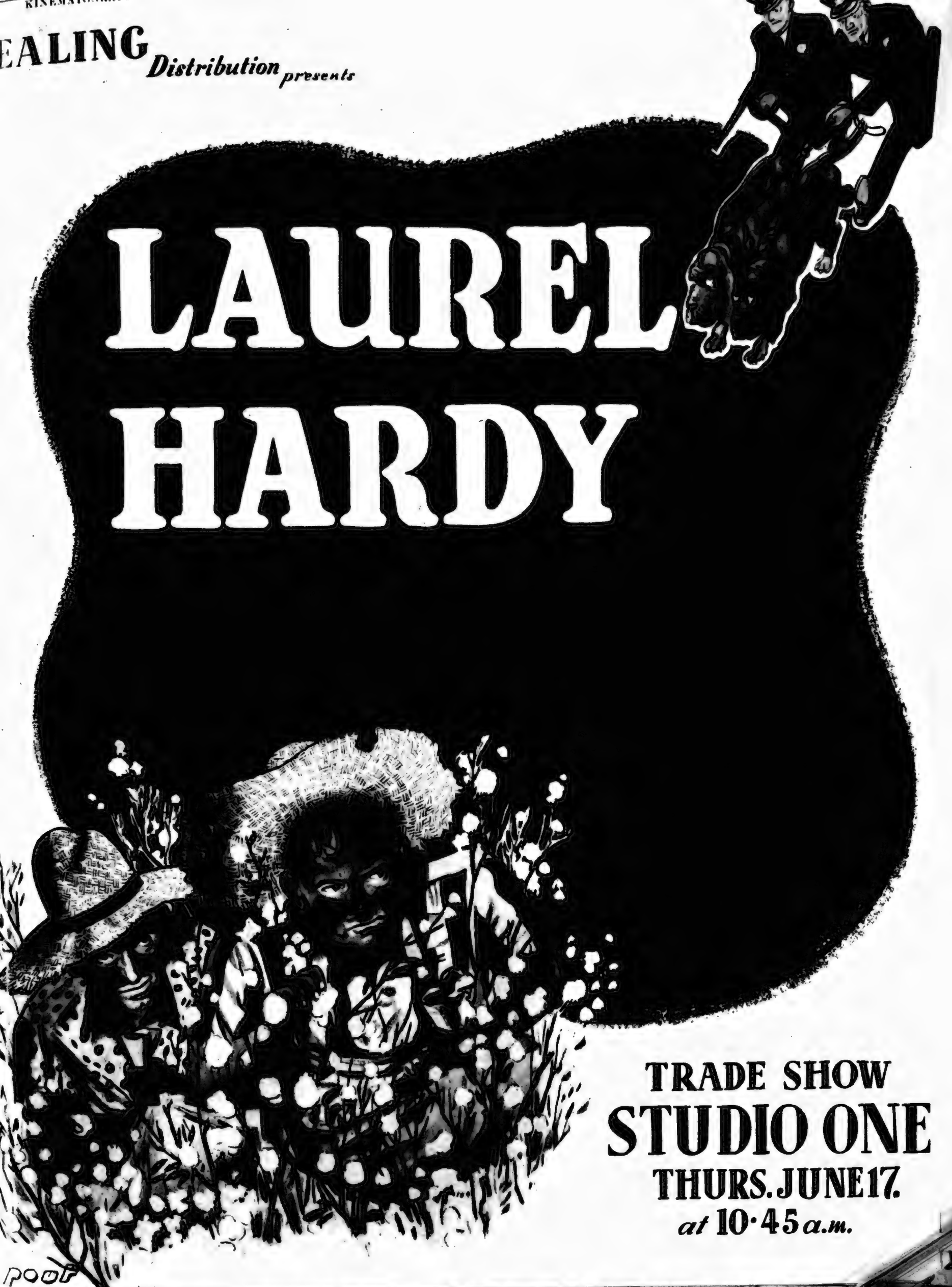
The resolution was agreed with t[he] addition to the amendment from M[r.] ELTON :—

"That it be extended to inclu[de] American producers."

Gail Patrick as Toni, John Carroll as Rick, Susan Hayward [as] Jill, Walter Catlett as MacClellan Davis, in HIT PARADE O[F] 43, which will have its premiere at the Regal on July 23

EALING *Distribution presents*

LAUREL HARDY



TRADE SHOW

STUDIO ONE

THURS. JUNE 17.

at* 10·45 *a.m.

M. of I. Films Rental Policy

CLOSE QUARTERS

IN pursuance of the M. of I. practice of consulting the C.E.A. as each of its films becomes available a letter from Jack Beddington, of the Films Division, sets out the sales policy in regard to "Close Quarters," the next long feature film which Ealing Distributors will handle.

We shall ask 20 per cent. of the box-office receipts as standard terms for this film, but shall not expect to receive more than 20 per cent. We hope that exhibitors will be generous in the matter of what might be termed "negotiable bars" to enable as many theatres as care to book the film to be able to show it. Where flat rentals are the recognised policy of an exhibitor, the distributors will be empowered to negotiate on this basis and will accept what is in their opinion an adequate figure in the circumstances.

No Precedent

While we have in effect agreed that 20 per cent. shall be the maximum for this picture, Mr. Beddington adds, I do not want it to become a matter of recognised custom that Ministry features are always to be sold at this figure and therefore we shall consult you on all individual cases in the future.

With regard to "Before the Raid" and "The Silent Village," the Ministry suggests that these two subjects be sold at whatever terms the distributors can obtain for them within normal Trade practice.

C.E.A. Concurs

The officers of the C.E.A. report that "Close Quarters" is a film that should be issued in the normal manner, and it is not one in which the question of concurrent exhibition arises. Therefore, they agree that this film should be issued and booked in the ordinary manner with bars, subject to the rental term mentioned and subject to negotiation on what may be termed "negotiable bars." The other films referred to are just over 3,000 ft., qualifying for long film quota.

SALE S.O. PROSPECTS

Present indications are that it will not be until after the summer months that kinemas at Sale, near Manchester, will be able to give Sunday performances.

Some exhibitors are querying whether it will be possible to obtain suitable films for Sundays, and are just a little dubious whether the demand will be strong enough to justify four- or seven-day bookings.

Reply of the Blackburn Watch Committee to the protest by the local Trades and Labour Council against the committee's decision not to permit Sunday kinema shows is a resolution confirming the ban. This was approved by the Town Council at their meeting on June 10.

Frances Dee in I WALKED WITH A ZOMBIE, RKO-Radio's forthcoming thriller

NATIONAL S.O.

No Action Until After the War

The Legal, Finance and Parliamentary Committee reported that it had been requested by the North-Western Branch to consider the question of approaching Parliament with the object of legalising the Sunday opening of kinemas generally, and that it be not left to local option and providing legislation which will prohibit licensing authorities from imposing the condition, upon the granting of a licence, that a contribution should be made to charity.

This matter has been two or three times before the Legal, Finance and Parliamentary Committee recently, it was pointed out, and, while the committee is very sympathetically inclined to the suggestion, it would point out that there have been sufficient statements in Parliament to indicate the improbability of legislation dealing with Sunday opening being introduced until the war is won.

POWERLESS!

County Council and Sunday Opening

A short time ago the Cardiganshire County Council granted permission for a kinema at Aberystwyth to give Sunday evening performances, and the application was duly submitted to the Home Office for an Order confirming this decision.

The Council have now received a letter from the Home Office, however, stating that application for the Order should have been made by the Aberystwyth Town Council and not by the County Council!

Asked what the Home Office reply meant, the Clerk to the County Council said: "It means the consideration you gave the matter and the action you took has no effect."

Collections at Preston kinemas for the Red Cross Prisoners of War have totalled £1,010 12s. Individual details: New Victoria, £521; Empire, £146; Ritz, £103; Theatre Royal, £97; Empress, £61; Palladium, £42; Plaza, £26; Star, £9. At the New Victoria a woman handed in a £5 book of 2s. 6d. savings stamps, won in a works competition, and another gift at this kinema was a 22-carat wedding ring.

PROPOSED SURVEY OF KINEMA AUDIENCES

C.E.A. Defers Consideration of £10,000 Scheme

TRADE co-operation suggested by the Board of Trade in the carrying out of a "kinema audience survey," which was considered at last week's meeting of the General Council, was rejected as being inopportune during hostilities.

The proposal which emanated from the British Institute of Public Opinion was sympathetically received by the Board of Trade, who suggested that the Ministry of Information might finance a portion of the survey. A series of surveys would be involved, the cost of the first being approximated at £10,000.

In mentioning the proposal to the C.E.A., H. T. N. Gaitskell, of the Board of Trade, said:—

"We have recently been approached by the British Institute of Public Opinion with a proposal for a kinema audience survey. I enclose a note prepared by the Institute which sets out what they have in mind.

"As you will see, some of the questions, particularly 9, 10, 11 and 12, are of concern to the Ministry of Information, and it seems probable that the Ministry would be prepared to support and finance that part of the survey dealing with these four questions.

Might be Interesting

"The remaining questions are, I think, of general interest to the film Industry as a whole. We ourselves are generally sympathetic to the inquiry and consider that it might yield some interesting information, but we do not feel justified in recommending that the Board of Trade should finance any part of the inquiry.

"It has, however, occurred to us that the Trade Associations in the Industry might be prepared to take financial responsibility for the inquiry as regards those questions which are not of special interest to the Ministry of Information. There might possibly be a supervising committee to exercise guidance over the survey on which the three associations and the Ministry of Information would be represented. We should also be quite willing to lend the services of Mr. Rowson as a technical expert.

"If you think there is anything in the idea, perhaps you would be willing to come to a meeting at the Board of Trade in the near future to discuss it. I am proposing to ask Mr. Durant, the director of the Institute, to attend this meeting and also representatives of the Ministry of Information.

"I am writing a similar letter to the General Secretaries of the K.R.S. and the British Film Producers' Association."

The Quiz

On the basis of interviewing a representative cross-section of the population, it would be possible to supply the following information relating to the population of the U.K. as a whole, classified according to age, sex, income, occupation and region.

1. Number of admissions to kinemas on any particular day and week.
2. Frequency of attendance per person, including number of persons who never go.
3. Average distance from home or place of work of kinema attended.
4. Effect of transport difficulties and black-out on attendance.
5. Reasons for non-attendance.
6. Prices paid and estimation of the elasticity of demand for kinema seats.
7. Extent to which war has led to a change in the habits of kinema-goers; probable trends in post-war habits.
8. Attitude to Sunday opening.
9. Reactions to M. of I. film exhibitions.
10. Attitude to Government propaganda, *e.g.*, M. of I. and Ministry of Food.
11. Attitude to "war films" (*a*) documentary, (*b*) fictional.
12. Attitude to contents of newsreels.
13. Types of feature films preferred.
14. Attitude to double- and single-feature programmes.
15. Extent to which kinemagoing is determined by: radio talks on films, Press reviews of films, recommendation of friends.

The information should prove of great assistance to the Government in framing its policy concerning the film and kinema Industries.

Valuable Data

Such problems as the extent to which the erection of new kinemas should be permitted and what would be the appropriate taxation policy, would be in no small part solved if the probable size and composition of audiences after the war were known. It should be possible to derive data of this kind from the results of the survey. When a survey along similar lines was made in the United States a few years ago it was found, for instance, that the Industry itself had tended largely to over-estimate the number of admissions to the kinema in a year.

Garnering of the above information would entail making a number of separate surveys. In this way, it would be possible to measure trends over a period of time.

Interested, But—

This matter was sympathetically presented by the General Secretary with a comprehensive report of the meeting which he had attended. It was mentioned that the estimated cost of the first survey would be of the order of £10,000. The respective apportionments as between the C.E.A., K.R.S., British Film Producers' Association and the M. of I. were yet to be ascertained.

There was a good deal of interest evinced in such a survey conducted by so reliable a body as the British Institute of Public Opinion, but after consideration of the matter the Committee was unanimously of the opinion that conditions to-day were not normal that the real usefulness of such a survey would not be manifest until after the conclusion of hostilities, and their present opinion is that it would be just as well to defer the matter until that time.

POLICY AND LIAISON COMMITTEE

General Council Welcome for Metcalfe's Constructive Proposals

In a statesmanlike speech to the General Council last week Charles P. Metcalfe outlined the general principles of a new policy for the C.E.A.—the formation of a committee to review the progress of the Industry and report to the Council so that post-war adjustments may be prepared for.

C. P. METCALFE moved the appointment of a Policy Committee: To keep under review the progress of the kinema Industry and kindred or allied industries or other outside agencies and any matters affecting or likely to affect the progress of the kinema Industry, however and wherever arising, and to report thereon to the General Council at such times as the Committee sees fit. To advise this General Council on any matters referred to it by this Council.

Part of his original suggestion authorised the presentation of a minority report if it were thought necessary, but when this suggestion was referred to the Association's solicitor, Mr. Hart said the clause would be *ultra vires*, and it was deleted from the resolution.

The General Principle

Mr. METCALFE did not claim any originality for the idea, as it was being discussed by other bodies in all parts of the country. It had been broached by the London and H.C. and later on by the secretary of his own branch; Mr. Rush had put forward a similar proposal in his annual report, and that paragraph was seized upon by members of Mr. Metcalfe's branch and great interest had been shown over a widespread area. He had waited for Coun. A. W. Green to bring this up at a General Council meeting, but on hearing that Coun. Green had decided not to do so, he was himself bringing it forward.

Mr. Metcalfe attached no importance to the title of the proposed committee, nor did he wish to spend time explaining its functions, other than those set out in the paragraphs under consideration; he might have to refer to the composition of and numbers on the committee, but hoped the principle would be considered and not be tied up with how many and of whom it should consist.

He intended no attack or censure on the officers or present committees for any omissions in the past, as he had a great sense of the large amount of work which had fallen on them and the Association's indebtedness to the members of these committees for their work; nor had his proposals any reference to present controversies in the Trade. He aimed at no particular controversy on hand at the present time—in fact his proposals might have gone forward months ago.

In his view the existing committees were too booked up to carry out such functions as he had in mind. They were already overcrowded with work to be performed on one day per month.

Ad hoc Membership

If it were decided to appoint this committee he suggested it should be presided over by someone other than the President and officers, simply with the desire to keep down the numbers and permit of rapidity and ease of working. It was essential for the Association to go out into the open and have a definite policy, and he proceeded to give examples of the matters that could be dealt with by this committee.

Studio Suggestions

It was well known that, for one purpose or another, studio space had been requisitioned; a whole area had been taken in one situation and none in another. Many of the renters could not fulfil their quota obligations, for the reason that they could not get studio space. In a war period there should be equalised sacrifice by some form of rationing the remaining studio space between all people wishing to make pictures; there should be some control.

There were some films made recently with a rather narrow appeal, but costing enormous sums of money, and this Association should have a say as to whether, in the interests of members, instead of one big production costing £300,000 or £400,000, it would not be as well to sacrifice a little of the quality—he would not suggest this in peace time—and produce four or five less ambitious pictures, and thus not starve out others.

Artificial Shortage

There was also the policy of some of the renters to hold up imported films and British films made for the present quota and not release them for some months, and it was of great interest to this Association why these were kept on shelves for the renters' own purposes. Pictures only had a quota life of four years, and it was quite possible when they were released they would be no good for quota. Films that occupied shipping space were not being put into use.

Reabsorption of Men

The question of man-power reabsorption after the war would arise, and many industries were getting busy on this point now. When the war ended the operation of the Man-Power Board would be reversed, and industries would inform the Man-Power Board how many men they could absorb. There would not be any general demobilisation as after the last war, and it was time members got together to consider how they were going to absorb these men.

In regard to the immense amount of material being manufactured for Service requirements, some of it would probably go abroad before the end of the war. But, as in the last war, the disposal of it would flood the market here. In view of the enormous amount of money spent experimentally for war services, there was a great number of developments which would have a great effect on the present practices. There was a number of new inventions—television and other things—and it was quite possible, and probable, that people would be anxious to cash in with these improvements and catch the Trade while it had money in its pocket.

Mr. Metcalfe felt he had said all that was necessary to put some ideas before members, and no doubt Coun. Green, who would second his motion, and others, might wish to speak, and he recommended his suggestions for serious consideration.

No Price Cutting

Coun. A. W. GREEN stated he had very great pleasure in seconding the proposals, and wished at the same time to bring forward one point. When the war was over there might be a reaction to boom times, and he did not wish to see a price-cutting policy enter the Trade as before the war.

It was necessary to formulate a policy as to how this Trade should be run. Redundancy might crop up; there were trading conditions with renters, trading conditions with equipment people. He did not suggest prices would fall right down after the war, but they might be stampeded.

His idea would be to form a post-war plan. The independents should form some kind of Board whereby discussions with the circuits could take place in regard to future plans. It would be as well to formulate plans now, so that when the war days end there would be something concrete to work upon and so avoid the chaos that existed in 1930 and 1932.

The PRESIDENT asked Mr. Metcalfe what he would suggest as a title for the committee.

Mr. METCALFE thought it might be called a "Policy and Liaison Committee."

J. POLLARD supported the motion. He could put forward many matters, but there was one particular item to which he would draw attention.

There was an enormous number of 35- and 16-mm. sets put out with the three Services, and if members thought of the scores also put out in conjunction with "Workers' Playtime," youth movements, etc., concern would be felt as to what was going to become of all these.

He felt there should be some representation from the Council when this surplus equipment was being dealt with, and it was necessary to create a committee to deal with the complications that were likely to arise.

After the motion had been put to the vote and carried,

The President, H. SIMPSON, asked how many members should serve on the committee.

L. G. HILL, after some discussion of the various suggestions put forward, moved:

"That the matter be referred to the branches for discussion and suggestions as to the constitution of the proposed committee."

Coun. GREEN seconded the motion, which was carried.

Judy Garland in a scene from PRESENTING LILY MARS (M-G-M) reviewed in this issue

Handsworth's "Wings" Effort

The Plaza at Handsworth, Sheffield, has been a centre of activities in connection with Sheffield's "Wings for Victory" Week, A. R. Favell (managing director), Mrs. Turner (manager), and her husband all using their efforts to raise a big total. The Plaza (Sheffield), Ltd., contributed £800, a collection by R.A.F. personnel in the theatre realised over £61, and there was a big gathering on the final day of the week when a cheque for £1,750 was handed over to Handsworth's Victory Queen on behalf of a local society.

CONVERTING OIL-FIRED BOILERS

Problem of Coke Storage

A LETTER from the Ministry of Fuel regarding the need for conservation of oil supplies and the necessity for effecting economies by the conversion of boilers to coke consumption was read at last week's meeting of the General Council.

The General Secretary (W. R. Fuller) pointed out that this was only likely to affect the larger kinemas which consumed over 30 tons of oil per annum, but there were points of difficulty in regard to:—

1. The necessary labour for the conversion;
2. Under taxation headings, inasmuch as it was doubtful whether this expense would be chargeable against revenue and E.P.T.;
3. Oil storage took up very little space, but coke required much more.

These difficulties would be reported, and it would be advisable to leave this matter in the hands of the officers and any experts they might find it desirable to call in.

S. K. LEWIS felt in view of its wide implications in regard to cost and possible inability to charge against revenue and/or E.P.T. the matter was too big to discuss at the meeting and should be referred to a select committee of officers and circuits.

It was agreed to leave the matter with the officers and the necessary technical advisers.

INCOME TAX DEPRECIATION

Need for Unification of Trade Practice

Lack of co-ordination among C.E.A. members as regards the practice adopted in dealing with Income Tax rates of depreciation has prevented the officials of the Association from reopening the subject with the Inland Revenue authorities.

The subject was raised at last week's meeting of the General Council, to whom the Manchester, Salford and District Branch applied for the reopening of the Income Tax rates of depreciation matter on the ground of the present inadequate rates of depreciation.

The latter reported that this matter was very fully discussed with the Commissioners of Inland Revenue a year ago, and after an exhaustive inquiry it was intimated that they were not prepared to deal with the matter on account of the varying practice adopted by our members. This conclusion was reached after the Association had supplied the Commissioners of Inland Revenue with a list of all the members.

It is on this point that there is no evidence of any change on the part of our members, nor does the committee think that it is likely. In these circumstances, while the point of view submitted on behalf of the Association last year is not changed, we should receive the same answer **unless we could show that the members to an overwhelming degree were solidly behind the request and prepared to unify various practices which prevailed throughout the country.**

The licence of the Cinema Royal, Blackburn, has been transferred from Ernest Naylor (who has held it from the start) to Gordon P. Thorley.

CHARLES LAUGHTON AS EUROPE'S "LITTLE MAN"

"This Land is Mine" Heads New RKO-Radio Schedule

HEADED by "This Land is Mine," the brilliant new Charles Laughton and Maureen O'Hara co-starring production, RKO-Radio's new Trade show group of four features is easily one of the most powerful presented in recent months, it is claimed.

The four films whose diversified stories with action, thrills, comedy, vivid drama and romance splendidly alternated are designed to meet all box-office requirements. They will be Trade shown as follows:—

Tuesday, June 22, Rialto, 10.30 a.m., **I Walked With a Zombie** (Tom Conway and Frances Dee).

Wednesday, June 23, Studio One, 10.30 a.m., **The Falcon Strikes Back** (Tom Conway).

Thursday, June 24, Rialto, 10.30 a.m. **This Land is Mine** (Charles Laughton and Maureen O'Hara).

Friday, June 25, Private Theatre, 10.30 a.m., **Petticoat Larceny** (Ruth Warrick).

Dealing with the native Caribbean belief that the dead can be brought back to an automaton life, the action of "I Walked With a Zombie" is centred on a little island in the West Indies, where Tom Conway, a sugar planter, lives with his wife Christine Gordon, and his half-brother, James Ellison. Miss Gordon is supposed to be a victim of an unusual tropical fever, which has left her unable to speak or think; she is virtually a robot. Frances Dee, who comes out to nurse her, learns that Ellison is in love with his sister-in-law, and that he blames his brother for her condition. The nurse endeavours to restore her patient to normal health, first by means of new medical methods, and then by the desperate expediency of voodooism. What happens when the nurse and her patient visit a native meeting in the hills leads to the gripping conclusion of the picture, an ending heightened by startling revelations of voodoo power and the discovery that Miss Gordon is a "zombie" after all. Jacques Tourneur directed.

New "Falcon" Thrills

The new Falcon offering stars Tom Conway with three outstanding feminine players, Harriet Hilliard, Jane Randolph and Rita Corday, featured. Edgar Kennedy and Cliff Edwards give comedy portrayals in a fine actionful up-to-date plot.

"Framed" by a girl who asks him to find her missing brother, Conway finds himself charged with the murder of a bank messenger and the theft of a small fortune in war bonds. The real crooks have gone to considerable trouble to build up evidence incriminating the famous sleuth. Realising that he must solve the affair to clear himself, Conway eludes the police, traces the crooks to a hotel a few miles away, and goes there with his faithful friend, Cliff Edwards. He is followed by his newspaperwoman girl-friend, Jane Randolph. Immediately things begin to happen. Matters are complicated by a wealthy refugee, a frightened hotel manageress, a sinister valet, a mysterious puppet-show manager, a society woman, and the police, all of whom interfere with Conway's efforts to unravel the scheme.

Laughton and O'Hara

Rating as one of the most important dramatic films ever produced by RKO-Radio, "This Land is Mine" tells of the world's little people with poignant and graphic honesty in a timely story of the trials inflicted upon a peaceful European community when the Nazis march in. Charles Laughton, a cowardly but well-meaning schoolmaster, is completely dominated by Una O'Connor, his mother, and accepts the German occupation of his town with resignation. The Nazi commander refrains from taking harsh reprisals against acts of sabotage in an effort to win over the people, but when two soldiers are killed he takes ten hostages and prepares to shoot them unless the perpetrators of the crime come forward. Among the ten is Philip Merivale, head of the school, and a man much admired by Laughton.

Miss O'Hara's brother, Kent Smith, was responsible for the death of the soldiers—a fact known by the girl and also to Miss O'Connor, who, when Laughton is among further hostages seized, betrays Smith to save her son and he is killed trying to escape. Laughton goes to see George Sanders, a railway official, who is collaborating with the Germans, and who helped to betray Smith, and finds the man dead. He is sentenced for the murder, but is reprieved when he agrees to co-operate with the Nazis. From his cell window, however, he witnesses the execution of Merivale and the other hostages, and is rudely awakened to a full understanding of his own actions.

How he seeks to redeem himself with an impassioned speech from the courthouse provides one of the most sensational scenes ever seen upon the screen, and leads to the highly dramatic conclusion of the picture. Jean Renoir directed.

Gay and Thrilling

Unusual comedy twists provide a wealth of humour in "Petticoat Larceny," which deals with the gay exploits of a child radio star, Joan Carroll, who secretly leaves home to acquire an underworld touch, which she believes to be necessary to "put over" her part in a "crook" drama. Her aunt, Ruth Warrick, believes her to be kidnapped and her sponsors decide that the disappearance is a "stunt," and her Press agent is promptly dismissed. The child is meanwhile cared for by three sentimental thieves, who are led to think that she is the daughter of a prominent gangster now jailed. They get her "father" out of prison, and learning of her true identity, the reprieved criminal immediately kidnaps her and prepares to collect a ransom. How the plot works out with the crooks fighting a grim battle to hold the child provides excellent comedy and a number of thrills, leading to the unusual conclusion. Ben Holmes directed.

Highlighting Monday's British Movietone News are the first pictures of the capture by American troops of Attu in the Aleutian Islands. From America, too, come pictures of the increased weight of lease-and-lend being shipped to Russia. Other items include a special tribute to the Home Guard.

John Donat, Charles Laughton and Maureen O'Hara in a scene from THIS LAND IS MINE (RKO-Radio)

CAERNARVONSHIRE KINEMAS

Two Still Requisitioned by B.B.C.

In his annual report to the Caernarvonshire (North Wales) Stage Plays Committee the Chief Constable (T. J. Pritchard) said that kinemas and theatres in the city during the year had been well conducted.

Reference was made, however, to a number of instances in which children under sixteen had been admitted to exhibitions of "A" films unaccompanied by adults. In one case police court proceedings were taken, the case being dismissed upon payment of costs.

The report also mentioned that two kinemas in the county had been destroyed by fire during the year, and no film exhibitions had taken place since then at either of them. There was also an outbreak of fire at a third kinema, in the winding-room, but although films were destroyed, no damage was done to the building. Members of the public were not on the premises when any of the outbreaks occurred.

It was stated that two kinemas in the county were still requisitioned by the B.B.C.

"THUNDER ROCK"

World Distribution by M-G-M

The world distribution of "Thunder Rock" will be handled by M-G-M, who released the film in this country.

"Thunder Rock" was hailed here as probably the most brilliant and unusual film yet produced in this country. It was directed and edited by Captain Roy Boulting and produced by Flight-Lieutenant John Boulting, and the stars are Michael Redgrave Barbara Mullen and James Mason.

The manager of the Scala was at one with sundry churches in protesting against Sunday opening in Darlington.

WARNER'S CONTROVERSIAL SUBJECT

"Mission to Moscow" Due in London

THE film version of the sensational book of Joseph E. Davies, formerly U.S. Ambassador to U.S.S.R., has been accorded an amazing reception in New York. Copies of "Mission to Moscow" are expected in London this month, and the film will open at the Warner Theatre early in July.

London newspapers have already given big space to cabled stories of the picture's opening and the controversy aroused in diplomatic Press and public circles.

Jack L. Warner gives interesting sidelights not hitherto reported. A special preview was held for the National Press Club in Washington, attended by 4,000 leading American journalists, foreign correspondents and radio commentators. To the Ambassador Joseph E. Davies pressed his satisfaction with the film version of his book, and his gratitude to Warner Bros. for a fine production. He also predicted that this negative would be referred to by historians twenty and thirty years hence as an accurate portrayal of conditions leading to world war.

Opening day of "Mission to Moscow" at Hollywood Theatre, New York, set new records. From early morning until last show at night queues stretched along Broadway and across Eighth Avenue although seating capacity is less than 1,500. picture played to 11,000 admissions.

"Desert Victory" is being shown at the Ritz, Belfast, to the trade at a Sunday show. Admission by ticket only.

KINEMA ISSUES UNCHANGED

Holiday Business Peters Out

AT the approach of, and immediately after, the Whitsun holiday business died away in the kinema share market, despite the negotiations which were going on at the Board of Trade about the future of the Industry.

There was no outstanding feature of strength at all. Most of the leading prices were unchanged.

Among falls, however, were A.P.P.H. ordinary, which lost 4½d. at 20s., Gaumont-British 10s. and "A" ordinary which fell 6d. and 3d. respectively to 14s. 9d. and 7s.

Among the debentures, General Theatres 6½ per cent. declined 30s. to £101, while Odeon 5 per cent. eased 5s. to £102½.

A minor feature was a renewal of buying of Madam Tussauds preferred which advanced 6d. to 15s.

Dealings are now taking place in the new 4½ per cent. debentures of Associated British Picture Corporation on the basis of £102¾ to £103½.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	64/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	15/9	—
" 6% Pref.	24/6	—
" 4½% Debs.	£103	—
A.P.P.H. Ord.	20/-	—/4½
Brit. & Dom. Films £1 ..	3/7½	—
Brit. Lion 7½% Pref. 10/- ..	11/9	—
Capital Prov. News 5/- ..	4/3	—
Cine. Television Dfd. (6d.)	6/3	—
Dufay-Chromex 5/- Ord.	4/3	+/3
Gaumont-British Ord. 10/-	14/9	—/6
" "A" Ord.	7/-	—/3
" 5½% 1st Pref. ..	20/-	—/3
" 4½% Debs.	£101½	—
General The. Prefd. ..	12/6	—
" 6½% 1st Mort. Deb.	£101	— 30/-
Mde. Tussaud 1s. Def. ..	1/5½	—
" £1 Prefd. Ord. ..	15/-	+/6
Moss Empires £1 Ord. ..	34/3	—
" £1 Cum. Pref. ..	20/9	—
Odeon 5/- Ord.	16/10½	—
" 6% Pref.	21/3	—/3
" 5% Debs.	£102½	— 5/-
P.C.T. 10% Cum. Pref. ..	34/-	—
" Cum. "A" Pref. £1	28/6	—
" Cum. "B" Pref. ..	27/3	—/3
" Const. 7% Pref. ..	25/9	—/3
Scophony	3/0¾	—/1
Sound City (Films) 6% Pref.	7/0¾	—
Stoll Th. Corp.	10/6	—/3
Twentieth Cent. Ord. ..	1/3¾	—
" 6% Pref.	3/3	—
Union Cinemas Ord. ..	2/6	—
" 1st Pref.	20/3	—
" 2nd Pref.	18/9	—

£1 shares unless otherwise stated.
*Nominal.

"Hi Diddle Diddle"

Constance Bennett, who will play a leading rôle of a queen of burlesque in "Hi Diddle Diddle." The line-up of important names for the Frederick Jackson screen play includes Adolphe Menjou, Martha Scott, Pola Negri, Dennis O'Keefe, Billie Burke and Walter Kingsford.

Arnold R. Favell, secretary of the Sheffield C.E.A., has received the congratulations of many exhibitors in Sheffield and district on the birth of a daughter. Mr. and Mrs. Favell now have a boy and a girl.

PARAMOUNT CHIEFS TOUR

D. Gilpin Promoted

Those Paramount travellers—Fred Hutchinson, general sales manager, and Tony Reddin, publicity chief—are back in London after a tour of provincial centres, including Dublin and Belfast.

DAVE GILPIN

Exhibitors everywhere were rather disappointed at not seeing David Rose, who had planned to make the tour, but at the last moment production conferences and other important matters kept him tied to his desk in Wardour Street. However, Mr. Rose plans to visit provincial centres with the special Trade show of "Lady in the Dark."

Paramount representatives found business generally in a healthy condition, and it was very gratifying for them to hear of the reports from exhibitors as to the consistent success of Paramount product.

Following the tour Mr. Hutchinson announces important alterations in his sales control.

Dave Gilpin will operate from London as branch supervisor for the United Kingdom. Dave, who has been with Paramount some 23 years, has been in very close association and control of the Northern branches—Liverpool, Leeds, Manchester, Newcastle and Glasgow—and he has proved himself a very able executive; his counsel and guidance has been mutually beneficial to the sales force and exhibitors.

Mr. Gilpin is to have two assistant branch supervisors—R. C. Alexander and E. Dalton.

Mr. Alexander will be leaving Cardiff shortly (where he has been branch manager) and will be succeeded by an old Paramounteer salesman, R. Redvers Smith, who joined the R.A.F. at the outbreak of the war, and now returned to his old branch.

Everywhere throughout the United Kingdom Mr. Hutchinson received many requests for the reissue of previous Paramount successes, and so as to take care of this demand a special reissue department is being formed under the direct control of Ben Simmons.

Robert H. T. Wil-de-gose, who has managed the Crescent at Pontefract, Yorks, since it was built in 1926, retired on Saturday to his native Oxfordshire. An A.M.I.M.E. for 30 years, Mr. Wil-de-gose has done motor racing at Brooklands, and early in August, 1914, was driving an armoured car in Belgium. Later, he served with the Royal Flying Corps, and after a turn on aero manufacturing took up civil aviation, in which he gave the Prince of Wales his first flight over London, and was for a time a cross-Channel pilot. He was a motor factory works manager in 1924 when he came to Pontefract to manage Pontefract Transport Co. for J. Edwards, who soon afterwards formed the company which built the Crescent (Pontefract's largest kinema) and later bought the Alexandra Theatre and converted it into a kinema. Both these houses were acquired a few months ago by Star Cinemas (London), Ltd.

William B. Gibson, who has succeeded Robert H. T. Wil-de-Gose as manager of the Crescent Cinema, Pontefract, Yorks, has been manager of the Hippo- it was converted into a kinema.

C.E.A. OFFICERS DEFEND NEWSREEL AGREEMENT

Unanimous Decisions

NEGOTIATING WEAPON STILL EXISTS

A DEFENCE of the attitude of the officers of the Association who dealt with the newsreel scheme and a justification of their action was submitted to the General Council last week. Explanation given of this unusual move was the amount of criticism to which they would be subjected from within the Association

The report stated that there had only been one case from the C.E.A. referred to the joint committee. The obligatory character of the scheme it was contended removed the newsreel from the exhibitors' hands as a negotiating weapon, but it was pointed out the fact that three newsreels out of five were controlled by circuits would not be disadvantageous to the association if action were called for.

Signatories of the report were H Simpson (President), S. W. Clift (vice-President), E. J. Hinge (Treasurer), W. J. Speakman (past President) and W. R. Fuller (General Secretary).

(1) The point was made that the whole of the deliberations of the Committee with the Newsreel Association on every point were unanimous. The officers endorsed everything which was agreed and which the committee notified to the members of the Association They signified their endorsement of what had been done by signing the supplementary newsreel contract in respect of the kinemas for which they book. Consequently it was no fault of the officers that when they came to the interview with the newsreel companies at the request of the General Council that they had signed.

Negotiating Weapon

(2) One assertion is being made which is totally incorrect which is to the effect that the officers had given away a valuable negotiating weapon in that exhibitors could no longer cancel a newsreel contract and transfer his bookings.

This weapon went overboard when the Order was issued by the Board of Trade when the newsreel companies, realising they would not have enough stock to go round to supply their own customers, took the logical step of agreeing amongst themselves that there would not be in future any transfers from one to another, which is an ordinary feature of rationing; members know that they cannot change their butcher.

This internal arrangement amongst the newsreel companies had nothing to do with the negotiations and is not dependent upon the C.E.A.'s agreement. The committee was made acquainted with this situation at its first meeting. It is as well that this information should be available because one or two members have been round to the newsreel companies to change and have been refused.

(3) At the first meeting of the Joint Committee of the Newsreel Association and C.E.A. to deal with any cases that were referred, there was only one from the C.E.A., which was disposed of and there was only one refusal to cross-over brought forward by the other side.

In regard to future working, the officers were informed that the newsreel companies were continuing to supply newsreels under existing contracts, and as they ran out any exhibitors being supplied would only be able to obtain a continuation of a newsreel by signing the supplementary contract. The newsreel companies, however, did not hold themselves indefinitely bound to continue to offer to accept a signature on the supplementary newsreel contract.

(4) The most important point, however, which has always been in their minds is the position of the smaller exhibitor. For some of the later runs rentals such as 10s. in the £1 are paid, and with rising costs the officers had thought that they had made a good deal for these smaller exhibitors in assuring them the opportunity of being able to continue newsreels at these rates.

If the smaller exhibitors are misled into accepting advice not to sign and later find that they cannot obtain a newsreel then, of course, they would not, the officers hope, blame them.

In regard to the earlier-run exhibitors, the signing for the duration of the Order has not depressed the officers, because if there is any serious general breakdown or set of circumstances arise which call for action, it should be remembered that the exhibition side has some very good support for any representations it may become necessary to make inasmuch as the circuits control three newsreels out of five, and we shall be in a very good position to make our voice heard should the occasion ever arise

Is There a Saving?

D. C. Walls was seriously perturbed, not so much with the supplementary contract nor the action of the officers, but as to whether the scheme were really working and was there an actual saving in film stock. He had collected evidence from various sources and there was a large number of exhibitors who were not yet changing over, and if they were it was under extreme difficulty. If newsreels were not being crossed over then there was no saving of film stock and the Board of Trade should be told that the scheme was not working. Why could there not be a Utility newsreel with a fresh heading and five minutes of real news instead of ten minutes of the present newsreels?

All Satisfied?

The President remarked that the first question put to the Joint Committee of the Newsreel Association and the C.E.A. was whether film stock were being saved and the reply had been that the scheme was working satisfactorily.

L. G. Hill thought that it was unfortunate that the following facts had been omitted from the report: there had been 281 new cross-overs, saving 21,000,000 ft. per annum plus 9,000,000 ft. by reduction of copy from 800 ft. to 700 ft. All sides had won something.

The report was received and adopted.

"Still Bad"

Ritson Bennell stated he was instructed by the Scottish Branch formally to protest that in their opinion the supplementary contract was a bad one, particularly in regard to the freezing of contracts for an unknown period without option of cancellation.

J. Pollard drew attention to the fact that many members were saying that the solicitor to the Association was responsible for the framing of this particular agreement. The true explanation was that Norman Hart, in his professional capacity, was instructed to make out this particular agreement.

F

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office A[illegible]
Attorney for the Defence (Pathe)—American.	64 min. (A)	Frank Albertson, Maris Wrixon, Bradley Page.	... Vigorous "crime-does-not-pay" gangster melodrama with a black market background and intriguing dog interest.	**Reliable general booking. Safe for the fami[illegible].**
Henry Swings It ... ... (Paramount)—American.	63 min. (U)	Jimmy Lydon, Charles Smith, Mimi Chandler.	... Bright and refreshing adolescent comedy drama, the latest of the Henry Aldrich series. Story human, and acting versatile.	**Very good support. Great for the family.**
Miss V from Moscow ... (Pathe)—American.	65 min. (A)	Lola Lane. ... Noel Madison. Howard Banks.	... Highly coloured espionage melodrama set in occupied France. Story fantastic, but star popular and title intriguing.	**Fair average prog[illegible]ammer. Nothing to harm youngsters.**
Pilot No. 5 ... ... (M-G-M)—American.	71 min. (A)	Franchot Tone, Marsha Hunt, Gene Kelly.	... Heavy-handed political melodrama with spectacular air war asides. Anti-Fascist sentiment turgid, but thrills realistic.	**Star booking, mainly for the industrial element. Hardly suitable for young[illegible]cs.**
Presenting Lily Mars ... (M-G-M)—American.	104 min. (U)	Judy Garland, Van Heflin. Fay Bainter.	... Gay, refreshing, romantic comedy drama with music, song and a theatre world setting. Story slight but pleasing.	**Excellent general booking. Great for the fam[illegible]y.**
Sailors Three ... ... (Ealing Dist. Ltd.)—British.	84 min. (U)	Tommy Trinder, Claude Hulbert, Michael Wilding.	... Wartime nautical extravaganza. Mass, family and juvenile appeal obvious. Originally reviewed in KINE, Oct. 10, 1940.	**First-rate comedy bet[illegible]for the crowd. Great for youngsters.**
*** Silent Village, The ... (Ealing Distribution)—British.**	35 min. (U)		Grim yet significant British featurette, re-enacting in a Welsh mining village the massacre of Lidice. Story impressive, treatment imaginative and propaganda and moral profound.	**Outstanding featurette Hardly suitable for youngsters.**
To-night We Raid Calais (20th Century-Fox)—American.	71 min. (A)	Annabella, John Sutton, Lee J. Cobb.	... Underground romantic melodrama set in occupied France. Story far-fetched, but acting adequate and climax exciting.	**Title booking for the unsophisticated. Should thrill the kids.**

*** A British Picture.**

REVIEWS FOR SHOWMEN

Presenting Lily Mars

M-G-M. American (U). Directed by Norman Taurog. Featuring Judy Garland, Van Heflin and Fay Bainter. 9,319 feet. Release not fixed.

GAY, high-spirited, delightfully natural romantic comedy drama, complete with music, songs and ensembles, smoothly adapted from Booth Tarkington's novel of a stage-struck small-town girl's crashing of show business. The basic theme, although friendly, is rather flimsy, but happily the easy allure and unbounded versatility of Judy Garland, the cleverness of the supporting players, young and old, and the effectiveness of the musical embellishment invest every transparent twist with new charm and vigour.

A graceful and irresistible triumph of detail, direction and characterisation over plot, it is a natural for the womenfolk and the family. Star values will take care of the rest. Excellent general booking, great anti-war fare.

Story.—Lily Mars, eldest of a fatherless family of five, determines to get on the stage and so realise an insatiable ambition and help her hard-working mother. John Thornway, a comparatively young Broadway producer, is a neighbour, and Lily sets to work to compel him to give her a break. Her persistency pays and he finally casts her for a small part in an ambitious musical play, starring Isobel Rekay, a famous Continental singer.

During rehearsals, John finds himself in love with Lily, and when Lily's burlesquing of Isobel during a visit to a night-club causes Isobel to walk out John gives Lily her part. Later, he realises that she is not ready for so big an undertaking and persuades Isobel to come back. At first Lily's pride is hurt, but subsequently she sees reason. The play is a success and John follows up his good fortune by starring Lily in a more appropriate vehicle.

Acting.—Judy Garland acts unaffectedly, sings delightfully, and clowns spontaneously as Lily. Her smooth and versatile performance is that of the born trouper. Van Heflin displays charm of personality as John, and Marta Eggerth is vocally impressive as the temperamental Isobel.

Patricia Barker, yet another child wonder, not only gives the first-class supporting players, but also the stars a good run for their money as one of Lily's small sisters.

Production.—The tale treads a very familiar path, but fortunately for all concerned, the stars, the supporting players and the audience, the influence of Joseph Pasternak, who produced this effort as well as Deanna Durbin's biggest successes, is everywhere discernible. Lily's chequered rise to stage fame is accomplished without subtlety, but every setback and every success has tender and amusing repercussions in the home as well as the heart of the heroine and makes delightful entertainment.

The human touch, even more than the gay stage and backstage musical embellishment, does the trick. The two together represent a box-office natural.

Points of Appeal.—Slight, but charming and refreshing story, grand performance by Judy Garland, good support, pleasing tunes, clever child player, understanding and showmanlike direction and pleasing numbers.

.The Silent Village

Ealing Distributors, Ltd. British (U). Directed by Humphrey Jennings. 3,267 feet. Released August 9.

GRIM yet significant British featurette made by the Crown Film Unit with the co-operation of the Czecho-Slovak Foreign Ministry, the South Wales Miners' Federation and the people of the Swansea and Dulais Valleys, illustrating what might have happened if the Nazis had turned their attentions to this island instead of the Czecho-Slovakian and its unhappy mining community Lidice.

The serenity of a picturesque mining centre is suddenly disturbed by the rumblings of war, and, in next to no time, Deputy Reich Protector Heydrich and his brutal Gestapo invade the classrooms, the homes, the inns and the shops. The grisly hypothesis spares the feelings of none, but with brutal frankness it fully justifies the saying "the only good German is a dead one." It is, of course, strong medicine, but it should and must be taken by all, and the picture palace seems to be the ideal place to sugar the bitter pill. It is good politics as well as sound showmanship. Outstanding cameo documentary.

Production.—The re-enactment in a picturesque Welsh mining centre of the stupendous crime of Lidice is a marvellous stroke of propaganda. However limited the imagination, distance removes much of the pain of the most brutal atrocity, and by bringing the crime home to our own doorstep, the film will force the most apathetic and unsympathetic person to think. Director Humphrey Jennings has done his task well, and he has been ably supported by native players.

The tale opens with a comprehensive survey of an industrious, God-fearing Welsh village, and then suddenly plunges into the grim holocaust of war. Heydrich pounces with his savage personnel, and from the moment of his arrival trade unionism and freedom of speech, thought and action are blotted out. The assassin is finally given just measure by the underground movement, but his liquidation leads to the massacre of all the men folk, and the women being sent to concentration camps and the children placed in "appropriate" surroundings.

There is, however, concluding and inspiring evidence that the Nazi attempt to obliterate a whole village has resulted in its immortalisation. The moral, amplified by intelligent direction, brilliant photography and the subtle use of music, is for all to see and assimilate. It is easily the best film of its rather overworked type.

Points of Appeal.—Impressive and timely theme, imaginative treatment, profound propaganda values and intriguing title.

Continued on page 24

AN OUTSTANDING PICTURE.
P. L. Mannock, "Daily Herald."

CHARGED WITH SUSPENSE.
Moore Raymond, "Sunday Graphic."

A REMARKABLE ENTERTAINMENT.
Ernest Betts, "Daily Express."

HANGM
ALS
Fritz

MAN BITES

Fritz ng

Continued from page 20

Attorney for the Defence

Pathé. American (A). Directed by Jean Yarborough. Featuring Frank Albertson, Maris Wrixon and Bradley Page. 5,832 *feet. Release not fixed.*

VIGOROUS, tightly packed "crime does not pay" gangster melodrama with a black market background, describing the grim predicament of an ambitious young attorney who earns big money the easy way by acting for ruthless killers, but learns his lesson the hard way when ultimately framed by those whom he had strenuously and unscrupulously defended. The moral angle is effectively underlined by a spirited, as well as pungent, triangle romantic interest, while the legitimate introduction of Ace, the Wonder Dog, gives additional punch to the exciting and happy ending. Good mass stuff; reliable general booking.

Story.—District Attorney Robert Holden and Betty Higgins, his attractive special investigator, arrest Joe and Lou Manson, a couple of black marketeers, for murder, but Bruce, a clever and resourceful young criminal lawyer, gets them acquitted. Bruce and Holden are rivals for Betty, but she refuses to show preference for Bruce because she does not approve of his way of making a living.

Later, the Mansons mortally wound a squealer. The victim gives them away to Holden and then expires. Bruce knows that the Mansons will go all out to get Holden, but before he can redeem himself by warning Holden the Mansons shoot Holden and frame him. Betty refuses to believe in Bruce's guilt, and, luckily, Holden's dog produces vital last-minute evidence. Bruce profits by his ugly experience.

Acting.—Frank Albertson, Maris Wrixon and Bradley Page put in good work as Bruce, Betty and Holden, Milburn Stone and Anthony Ward are equally well cast as the crooks, and Ace, the Wonder Dog, also turns in a sound performance.

Production.—The biter bit story will not keep an average audience guessing for long, but it unfolds at a lively pace. It also has good moral values. Lastly, it has substantial claims as a dog picture, without being too doggy. Its vigorous versatility is its sure guarantee of mass appeal.

Points of Appeal.—Crowded plot, fast action, popular romantic angle, intriguing dog interest, good title and attractive cast.

Pilot No. 5

M-G-M. American (A). Directed by George Sidney. Featuring Franchot Tone, Marsha Hunt and Gene Kelly. 6,351 *feet. Release not fixed.*

HEAVY-HANDED political melodrama, with spectacular air-war asides, delivering through fictional biography, presented in flash-back, a stern yet obvious and somewhat turgid warning against the evils of Fascism. Its safest sheet anchor is unquestionably its title and star values. Star booking, mainly for the industrial element.

Story.—George Collins, Vito S. Alessandro, Everett Arnold, Winston Davis and Henry Claven, five U.S. flyers, are posted to a badly-blitzed air station in Java under Major Eichel, a Dutchman. Volunteers are needed to bomb a Japanese aircraft carrier. All step forward, but Eichel selects Collins. Collins flies to his task, while the others tell the strange story of his life.

Starting off as a promising young lawyer, Collins falls in love with Freddie, a fellow-student. His ambition prompts him to become the stooge of Hank Durban, a Fascist-minded political boss, but finally he sees the error of his ways. He denounces Durban, but neither his friends nor his enemies believe him to be sincere. His bad name sticks, but his change of heart is genuine and he joins the Air Force. Freddie marries him, but in smiting the Japs he goes to his own doom. The bomb sticks in the improvised rack when he tries to release it, and he crash-dives rather than let his quarry escape.

Acting.—Franchot Tone gives a competent performance as Collins, but in spite of his good work, the character remains a political tool rather than a vivid portrait from life. Marsha Hunt gives a tender portrayal as Freddie, and Gene Kelly, Alan Baxter, Steve Geray and Howard Freeman are adequate in support.

Production.—The hectic story does not pull its punches politically—far from it—neither is it lacking in spectacular thrills, but there are, nevertheless, two cogent reasons why it may have some difficulty in making the popular, or better still, the feminine grade. One, it is a little late in the day to picturise warnings against Fascism; and secondly, aerial films, however good, are fast becoming hackneyed. Its few moving romantic touches are definitely the most entertaining and sincere.

Points of Appeal.—Title, stars and good staging.

Miss V from Moscow

Pathé. American (A). Directed by Albert Herman. Featuring Lola Lane, Noel Madison and Howard Banks. 5,986 *feet. Release not fixed.*

HIGHLY coloured espionage melodrama, set in Occupied France, recounting the hectic adventures of an attractive member of the Russian Intelligence Service while masquerading as a Nazi Mata Hari. The tale contains plenty of action, but it also takes a poor view of the Nazi's intelligence. Star and title values are its strongest booking suit. Hare and hounds stuff, mainly for the unsophisticated.

Story.—Vera Morova, a Russian espionage agent, closely resembles Greta Geller, a German spy. The Russians decide to cash in on the likeness and Vera is smuggled to Paris. She contacts members of the underground movement and secures an introduction to Col. Heinrich, Nazi chief of intelligence.

She captivates and fools Heinrich, and, with the help of Steve Worth, an American member of the R.A.F., who, after a forced landing, had managed to elude the Gestapo, gains vital information concerning the disposition of U-boats. Captain Anton Kleis, the Gestapo chief, suspects Vera, but before he can pounce the information is radioed to Moscow. A convoy is saved and Vera and Steve, now in love with each other, reach safety.

Acting.—Lola Lane looks attractive and works hard as Vera, but, nevertheless, makes it hard to believe that anyone would mistake her for a Russian, let alone a Russian masquerading as a German spy.

Production.—The story is extravagant fiction and its musical comedy-like French atmosphere accentuates rather than cloaks its theatrical artifice. Its hokum, although occasionally thrilling, cannot hope to compete with fact, and herein lies its fundamental snag. Its most impressive feature is its neatly interpolated actual war shots and its most promising sales angle its star and title values.

Points of Appeal.—Intriguing title, good cast and occasional thrills.

Henry Swings It

Paramount. American (U). Directed by Hugh Bennett. Featuring Jimmy Lydon, Charles Smith and Mimi Chandler. 5,808 *feet. Release not fixed.*

BRIGHT, refreshingly intimate domestic-cum-collegiate comedy drama, the latest and easily one of the best of the popular Henry Aldrich family series. The many lively story complications spring logically from the theft of a Stradivarius, while the adolescent hero's calf-love for his young and attractive music teacher cunningly safeguards feminine appeal. In all, a heart-warming romp. Very good support, particularly for the family.

Story.—Henry Aldrich, an irresponsible college boy, falls heavily for Miss Elliott, the new music teacher, and decides to resume his violin lessons. Sam Aldrich, Henry's lawyer father, also finds Miss Elliott's society stimulating. Later, Henry accidentally smashes the college grand piano, and he and his pal Dizzy secretly run a jazz band to raise the money for a new instrument.

Josef Altman, a famous violinist, consents to appear at the annual school concert, but the success of his performance is marred by the mysterious theft of his priceless Stradivarius. Henry's secret band engagements cause him to be suspected, but after a number of widely flung complications all ends well.

Acting.—Jimmy Lydon acts with restraint as Henry, Charles Smith is a good foil as Dizzy, but the girl who plays Miss Elliott is given no place on the synopsis. She deserves more considerate treatment.

Production. — The story complications invade the home as well as the schoolroom; for instance, Mrs. Aldrich allows herself to become jealous of Miss Elliott, and her pardonable foolishness promotes sentimental by-play. A minor conflict over the merits of classical and jazz music furnishes a novel musical background, and, at the same time, effectively rounds off the whole. It's definitely enjoyable Henry Aldrich.

Points of Appeal.—Cheery, human story, spontaneous development, versatile cast, bright musical embellishment and series values.

To-night We Raid Calais

20th Century-Fox. American (A). Directed by John Brahm. Featuring Annabelle, John Sutton and Lee J. Cobb. 6,311 *feet. Release not fixed.*

UNDERGROUND romantic melodrama, set in Occupied France, recounting the hectic adventures of a lone British Commando who lands secretly on the French coast, and, after encountering some political opposition, sets the stage for a successful R.A.F. assault on a German-controlled munitions factory.

There are, admittedly, one or two tender and exciting moments, but for the most part the play relies too heavily on Nazi gullibility, a factor not supported by experience to make convincing, let alone breathtaking, adventure entertainment. Title booking, mainly for the unsophisticated.

Story.—Geoffrey Carter, a British Commando, is landed in France with instructions to discover the exact location of a German-controlled munitions factory and pave the way for an R.A.F. attack. He poses as a humble French peasant and enlists the help of M. Bonnard, a patriotic farmer.

Odette, the farmer's daughter, is not sympathetic towards Geoffrey's cause—because her brother was killed by the British at Oran, but, following the inevitable execution of her father and mother by the Nazis, she experiences a drastic change of heart. In the last reel she, even more than Geoffrey, makes possible a successful R.A.F. assault.

Acting.—John Sutton, Annabelle, Beulah Bondi, Lee J. Cobb, Howard Da Silva and Richard Derr do their best with the fictional story, but find the going hard.

Production.—The tale attempts to present fairly the dilemma of the Nazi-intimidated Frenchman, as well as to promote thrills, but in each case the action is too liberally tinged with theatrical artifice to furnish persuasive propaganda or exciting melodrama. At its best it is overworked hokum.

Points of Appeal.—Crowded action, exciting if extravagant, grand finale and good title.

REISSUE
Sailors Three

Ealing Distribution, Ltd. British (U.) Directed by Walter Forde. Featuring Tommy Trinder, Claude Hulbert and Michael Wilding. 7,640 *feet. Release not fixed.*

ORIGINALLY reviewed in KINE. of October 10, 1940, this reissue is a topical and entertaining one. The three principal actors are at their best, and the cheery atmosphere which runs throughout the film will be welcomed by picturegoers everywhere. It has only been cut by a matter of just over 150 feet. We said in our original review it was a "first-rate comedy bet for the masses and the family." We still say the same.

FORMBY WAIVES THE RULES

Trials of a Sailor's Life

A LIFE on the ocean wave could hardly be as rough as the buffeting George Formby has been getting in the studios recently. And although doubles are usually the rule for such scenes in most pictures, George was never the one to let any double perspire on his account.

To date he has stood up to the full force of a fire hose which eventually knocked him flat; sat upon an electric capstan which whizzed him round until he was bound from head to foot by the cable; dived headfirst into a litter bin; climbed up a drain pipe and scrambled into a first-floor window; been knocked off a bicycle by a car going at speed; knocked out by desperate spies and stripped; and taken innumerable falls, one of the most painful occurring during an adventurous night in a hammock. Pains and perils to come will be adventures at sea, culminating in him finding himself in the water after his boat has been wrecked in a collision.

THE CHARLESTON IN TECHNICOLOR

The "Palais de Danse" scene in the Coward-Two Cities production in Technicolor, "This Happy Breed," was shot last week on Stage 3 at Denham.

One half of the big studio had been transformed into a replica of a dance hall of 1927, with the band gaily playing the Charleston under the baton of Gaby Rogers.

Robert Sielle, who, with Annette Mills, first introduced the Charleston to this country, was also present coaching Kay Walsh (as Queenie Gibbons) and William Morgan, the young Australian exhibition dancer.

VILLAGERS ACT THEIR LIFE

Shooting commenced on some of the opening sequences of the Two Cities-Bernard Miles production, "The Fawny Pipit," story of English village life.

The principal players in these scenes which were filmed at Lower Slaughter were the villagers themselves and the numerous livestock. The ancient village post office, hundreds of years old, had to be transformed for the occasion into a village pub.

A fine cast of players has been assembled, but only two make their appearance in these early sequences—Jean Gillie and George Carney.

"Bees" on Location

With their headquarters at Shepherd's Bush, the Gainsborough unit working on "Bees in Paradise" under Val Guest's direction is on location each day in the neighbourhood of Windsor, where the beautiful grounds of Beaumont College have been loaned for filming comedy scenes between Arthur Askey, Max Bacon, Ronald Shiner, Peter Graves and some of the girls.

G. W. Parish, John Baxter, Clive Brook, Bob Jones and Morland Graham of the British National Unit on location for THE SHIPBUILDERS in a Clydeside yard.

First Aid from "The Yank"

REALISM AT EALING

An injured finger plays an important part in the current week's filming on Michael Balcon's Merchant Navy epic "San Demetrio, London," It belongs to Chief-Engineer Pollard (Walter Fitzgerald), who smashed it when the tanker "San Demetrio" was abandoned after being shelled by an enemy raider.

The tanker has been reboarded now by sixteen of her crew who plan to navigate her back to Britain and safety. Pollard, his finger swollen and still bleeding, is anxious to make an attempt at repairing the engines. But the tanker's first aid equipment was blown to smithereens during the action with the raider. Preston ("the Yank"), played by Robert Beatty, a supposed "lead swinger" who has shown outstanding initiative since the "San Demetrio" first ran into trouble, comes to the rescue once again by producing a first-aid kit. He attends to Pollards' injuries, cleansing and bandaging the wounded finger with the skill of an expert.

The scene is set for an action of skill that won the real-life Pollard the O.B.E. Despite his wounds, he succeeds in repairing the damaged engines, and the tanker, her cargo of petrol intact, makes the incredible journey to Britain.

GEORGE KING'S TWO FILMS

Intensive Research on George Edwardes Subject

Following George King's announcement that he is to make a film of the life of George Edwardes, "Gaiety George," masses of material have been pouring into the offices of British Aviation Pictures. It has already taken over six months' intensive research work to prepare the first outline of the film, and King expects it will take until the autumn to complete preparations for a production which, to pay fitting tribute to the Britisher who was one of the greatest showmen of all time, must necessarily be a detailed and ambitious undertaking.

Meanwhile, it is likely that he will go on the floor in July with another important picture on which he has been working for several months. The subject, which is immensely topical has had to be prepared with great care, and when details are available will undoubtedly arouse very widespread interest.

S.S. Cinemas New Address

Owing to the requisitioning of the factory at Yeovil controlled by F. C. Smith, of S.S. Cinemas, all future communications should be addressed to the Ashton Cinema, Bedminster, Bristol, 3. Telephone: Bristol 64753.

Shipbuilders' Unit Start at National

BACK from Clydeside, "The Shipbuilders" unit have started interiors at National Studios for the screen version of George Blake's novel of the Scottish shipyards. Although a camera unit is still in Glasgow filming background shots for some important sequences on the film, Geoffrey Hibbert, who made his first screen appearance in "Love on the Dole," is back with British National playing Morland Graham's son in this newest and most ambitious of the company's undertakings: Nell Ballantyne is appearing as the riveter's wife, while other additions to the cast include Walter Roy, Findlay Currie, Beckett Bauld, Cavan Watson and James Woodburn. Gordon Wellesley is acting as associate director to John Baxter. George Blake has been down from Glasgow working on the picture.

Oswald Mitchell, on his third film for British National, becomes producer as well as director for "Old Mother Riley Overseas." This is Mitchell's first "Mother Riley" for British National, although it was he who first brought the record-breaking pair to the screen.

LONDON NIGHT-LIFE IN VICTORIAN DAYS

The narrow streets between Leicester Square and the Haymarket were the night spots of the 1870's, where young bloods frequented the dives in search of easy virtues laced with a bottle of Roederer. "Fanny by Gaslight," Gainsborough's new screen version of the Michael Sadleir best-seller, will give filmgoers more than a glimpse of this corner of Queen Victoria's London.

Phyllis Calvert is the heroine of the film which Anthony Asquith is directing at Shepherd's Bush. Born and bred as an illegitimate child in a Panton Street pleasure haunt, Fanny becomes a lady's maid in Belgravia, not realising the master of the house is her real father.

Latest casting includes Cathleen Nesbitt, John Turnbull, Beryl Laverick, George Hirste, Iris Lang, Kitty Portnoi, Esma Cannon and Virginia Keiley.

Will Hay, who went into hospital for a major internal operation last week and was on the danger list for some days, is now making good progress, we learn from the hospital authorities, who expect, however, that it will be at least five weeks before he can return to work. The operation was the climax to a year of intermittent "laying up."

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Continued from page 3

STANDSTILL ORDER WANTED FOR TRAINEES

North-Western Branch Proposal to Headquarters

Council to authorise approaches to the Board of Trade in order that operators should be brought under the E.W.O.

Danger of Compulsion

Another member suggested the subject should be approached very cautiously. If an operator were tied down to a job which he did not want he could make things very difficult, and, in fact, by indifferent workmanship, could cause a lot of damage.

W. J. SPEAKMAN: To have any class of worker protected by the E.W.O. you have to be a protected industry. Before that status can be achieved any outstanding questions and grievances with the trade unions must be settled.

The CHAIRMAN: Mr. Giles has raised a vexed and nation-wide problem, for which it has not yet been found possible to effect alleviation.

Mr. SPEAKMAN undertook to discuss the matter with the General Secretary with a view to it being thoroughly explored, if necessary in consultation with the Board of Trade and the Ministry of Labour.

E. H. JAMES said labour was being withdrawn from kinemas because it was stated to be non-essential, and it was directed to so-called essential trades. Could not arrangements be made for personnel to be drafted to the kinema trade?

New Delegate

Two nominations were received to fill the vacancy for a delegate caused by the resignation of R. F. Scott. They were Llewellyn Edwards (Rhyl Entertainments, Ltd.) and W. Eastaway Smith (Odeon representative).

Mr. Edwards, who was elected by a majority of five votes, was congratulated on the result.

Policy and Liaison

Arising from the report of the last meeting of the General Council, E. H. WHITTELL said much discussion ensued on post-war activities and possibilities, especially in regard to the disposal of surplus projection equipment and the control of television. It was decided to set up a Policy and Liaison Committee to deal with these matters. Branches were asked to state how they wished the committee to be formed.

"It is quite likely," added Mr. WHITTELL, "this will be the most important committee ever appointed. It has been suggested that technicians should be strongly represented."

One proposal was that the committee should be composed of one member from each branch. This, the CHAIRMAN considered, would not be the best arrangement, as there was already the General Purposes Committee. The Policy and Liaison Committee would have to do a lot of negotiation with other bodies.

L. EDWARDS: The G.P. Committee is overworked at the present time.

E. H. JAMES hoped conditions in rural areas would receive particular attention. When television came along it would be exploited in the big centres first. The position of rural districts should be kept in mind. Also, it should be remembered that surpluses of projection apparatus might cause more serious concern in the country towns than in the cities.

Resolution was adopted in favour of General Purposes Committee being asked to appoint the Policy and Liaison Committee, with power to co-opt.

Legalising Sunday Opening

L. EDWARDS referred to the views of the Legal, Finance and Parliamentary Committee on his proposal that steps should now be taken to secure the legalisation of Sunday opening of kinemas. This committee appeared to be taking the line of least resistance in suggesting that it was not possible to get legislation on the subject at present.

M.P.s with whom he had conversed had informed him that they considered the present to be an opportune time to approach Parliament. He proposed that the Policy and Liaison Committee, when formed, should be asked to interest itself without overriding the L.F.P. Committee. Agreed.

No Open Market

Concerning the M. of I. films "Before the Raid," "Silent Village," etc., the question was raised whether these could be made into open market subjects. They were made with taxpayers' money and all exhibitors should have an equal chance of showing them quickly.

In reply, it was stated the circuits had agreed to show all these films, irrespective of their merit or quality, whereas the independent theatre owners wanted only what they considered to be the winners.

A Getting Home Difficulty

Secretary GORDON DUDLEY WEST read correspondence with the general manager of the Liverpool Corporation Passenger Transport Dept., to whom the suggestion had been made that badges should be issued to kinema workers to secure for them priority in transport by trams and 'buses to and from their places of work.

The General Manager replied: "The general system of priority badges is one which has had special consideration not only by this department but also by the Regional Transport Commissioner. Unfortunately, it has not been found possible to introduce any scheme that would be satisfactory to all concerned. No useful purpose would be served by the issue of badges as suggested.

P. M. HANMER: Stonewalling again.

Conflict of Personalities

Wrexham Sunday opening charity terms controversy was the subject of a letter from the General Secretary, who commented that the three exhibitor parties in the town appeared to have fixed views and the issue seemed to have become a conflict of personalities.

P. M. HANMER said he had withdrawn his application for a S.O. licence because the terms were at variance with the N.W. Branch resolution.

Newsreels

Brief reference was made to the newsreel controversy. W. J. SPEAKMAN said a hardship committee had been set up. It had held one meeting. Only one case came before it, and it was disposed of in a few minutes. P. M. HANMER said he put forward a complaint and it was rectified within 48 hours.

Next branch meeting, July 16.

Sheffield and Relief Projectionists

Next Friday's meeting of the Sheffield C.E.A. will be of more than ordinary interest for the reason that two important subjects will be considered.

The sub-committee appointed to draw up a scheme for the employment of relief projectionists, a matter brought forward by the chairman (E. C. Clayton) at the last meeting, will be submitted with a report of the meeting of the C.E.A. and the N.A.T.K.E. Joint Conciliation Committee on part-time employees.

John Clements and Mary Morris in a scene from UNDER COVER. Ealing production for early Trade show by United Artists

"Desert Victory"

WELCOMED BY S.A. LEGISLATURE

The copy of "Desert Victory" sent to Field Marshal Smuts by the Prime Minister was handed over by Lord Harlech, on behalf of Mr. Churchill, in the preview theatre of African Consolidated Theatres, Ltd. at a gathering of the Cabinet and their wives. Capt. Jack Stodel, Capetown Branch Manager of A.C.T., acted as host on behalf of I. W. Schlesinger. The film was then shown to those present.

Kinema history was made the following day by the assembly of the entire House of Parliament in the Colosseum Theatre to preview the Picture. This is probably the first time that members have left any Houses of Parliament specially to view a film.

"Desert Victory" will shortly be shown throughout the African theatres circuit, and coming right on top of the victorious conclusion of the African campaign is arousing intense interest.

MIXED BOWLS

Lancashire Cinema Old Boys' Association has arranged what promises to be an interesting event. It is a ladies' and gent's bowling match, to be held at the Green End Hotel, Burnage, near the Lido kinema, on Tuesday, June 22.

Main event of the day will be a ladies' bowling handicap, open to wives, sisters or daughters of an "Old Boy," for a silver cup which has been presented by Ben C. Gibbs.

R. T. Stott, of 3, Godfrey Range, Gorton, Manchester, 8, has the arrangements in hand. Double tickets are 10s. each and single tickets 6s. Early application should be made as accommodation is limited. Following the bowls, there will be tea and a social.

A sudden check by the police at kinemas in Redruth found some two hundred persons without identity cards. A subsequent check amongst kinema patrons found nearly eight hundred without their cards on them. A sequel was the appearance of seventeen picture-goers in the local police court.

"TANYA"

Early Presentation

It is announced by W. K. Ba... that "Tanya," the Soviet Cind... ella" will be ready for Tr... presentation at a very early da...

Considerable interest surrou... the release in this country of t... Soviet production. Produced ... the Mosfilms Studios in Moscow ... has a cast recruited from the fin... Russian screen talent, includ... Lubov Orlova, Nikolai Kornava... and Osip Abdulov, each of wh... has earned the much-cove... title of Honoured Artiste of ... Soviet Republic.

"Tanya" is essentially a li... musical entertainment w... original music by Isaac Du... yevska, the greatest liv... Russian composer of music for ... masses. It depicts the progress ... a young peasant girl from ... lettered ignorance to natio... prominence, and, incidentally, ... love of a man once regarded as ... beyond her aspirations.

Herbert Marshall is responsi... for the English synchroni... dialogue and lyrics.

Obituary

E. S. L. Collins of Well...

We regret to annou... e the death ... E. S. L. Collins, of th... Palace Thea... Wells, Somerset. Mr. ... llins, who ... 84 years of age, bel... ged to an ... Wells family, and h... always ta... great interest in the ... blic life of ... city. He first became ... member of ... City Council in 1904, ... d in 1925 fi... the office of mayor. ... was a reg... attendant at meeting... of the Bri... C.E.A. branch and was ... member of ... executive committee of ... e branch u... a couple of years ago, ... en he resig... owing to ill-health. M... Collins ran ... Palace in partnershi... with his ... E. H. Collins.

"Silver Skates," the ... nogram su... it is announced by ... the, has b... booked for pre-release ... s at the Ri... and Metropole theatres ... the West E...

Garstang magistrat... have gran... Clifford Miller, manag... permission ... construct a balcony ... the Ver... Knott End, near Fleet... od.

U.S. PRODUCER'S INCOME TAX LIABILITY

Asher Loses Claim on London Films

BEFORE Mr. Justice Atkinson, in the King's Bench Division on June 9, Irving Asher, the American film producer, sued London Film Productions, Ltd., of Denham Studios, claiming £1,727 2s. 9d. alleged to be due under an agreement dated June, 1939. Defendants denied liability.

Mr. Asher's case was that by the agreement mentioned, his service agreement with the defendant company was terminated as from February, 1939. Defendants undertook to make certain payments to Mr. Asher, amongst which was 60 per cent. of sums in excess of £110,000 received in respect of certain films. Mr. Asher alleged that under this head a sum of £3,454 5s. 1d. became due to him, but when payments were made the defendants deducted tax at 10s. in the £. Mr. Asher contended that that deduction was wrongly made, and he now sought to recover the sum of £1,727 2s. 5d. from the defendants.

The defendant company denied that the deductions were wrongful, and they contended they were entitled to make the deductions under the Income Tax Rules. Alternatively, they contended that as the payments were charged with tax under Schedule D they were bound to deduct tax at the rate in force at the time of payment.

Mr. Justice Atkinson, giving judgment, said he was told the action was a friendly one, merely brought in order to get a decision. He had to determine what was the true nature of the payments concerned, and whether they were capital—as Mr. Asher contended—or income, as was submitted by the defendants.

In his view, a share of revenue was *prima facie* taxable income unless it was clear that it was intended to be an agreed method of discharging some capital obligation. The 60 per cent. Mr. Asher was to receive was not really a sum equalling anything, but was 60 per cent. of a particular source of revenue. In his lordship's opinion the payments were income earned by the plaintiff by the skill and labour he brought to bear on the production of the pictures concerned. His Lordship accordingly gave judgment for the defendants, with costs.

High-ranking British and American naval officers accompanied Admiral Harold R. Stark, Commander U.S. Naval Forces in Europe, to a preview of 20th Century-Fox new film CRASH DIVE, a thrilling story of men in the U.S. Navy's submarine service

Happy Event

Assistant director Micky McCarthy, who's just been assigned to Michael Balcon's "Half-Way House" under Basil Dearden (of "The Bells Go Down" fame), tells us he's to be a father soon. The stork is to call some time next month. Micky hopes it'll bring a boy, but says he'll be tickled to death either way.

Micky, who recently left "San Demetrio, London," for his new picture, is succeeded on the sea-picture by Canadian "Bluey" Hill, a newcomer to Ealing.

"HANGMEN ALSO DIE"

Shown to Allied Governments

Departing from the conventional première, United Artists arranged a special showing of Arnold Pressburger's much-lauded picture, "Hangmen Also Die," for members of all the Allied Governments in this country, at the Tivoli, on Monday evening, following its opening on Sunday.

Ministers, Ambassadors and high diplomatic officials from many countries were present. M. Jan Masaryk and the full Czechoslovak Council of Ministers viewed the film, which dramatises the assassination of Heydrich and the heroic resistance of the Czech people.

The picture stars Brian Donlevy, Walter Brennan and Anna Lee, and was directed by Fritz Lang. It is released through United Artists.

Minister Congratulates Kinemas

The Cinema, Sutton Bridge, has now raised the total of £1,385 for Aircraft Production. The Minister of Aircraft Production, Sir Archibald Sinclair, has complimented this kinema on this wonderful effort of its patrons and management of this 500-seater, of which A. O. C. Groves is manager-lessee.

"Queen Christina" (1934).

If you would rule wisely make it a rule to . . .

Photograph courtesy of M.G.M

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Pitchfords

The Observation Window

Ignoring Questionnaires

EFFECT UPON CARBON DELIVERY

Notts Examination Plan

FAILURE to reply to questionnaires has always been a characteristic among exhibitors; it was thus only to be expected that the request made for data upon which carbon rationing might be based would fail. But that only 50 per cent. replied to the questionnaire is just making nonsense of the effort. Whether or not the idea is held that the withholding of information is likely to benefit exhibitors it is difficult to conjecture.

THE Carbon Pool Committee has taken the only step possible in agreeing that no ration vouchers be issued authorising supplies during August and September, except to theatres where stocks indicate that they are in urgent need. Thus it would appear that those kinemas which have made no return will receive no supplies, as the Committee has no evidence that they are in urgent need.

MANY people will be interested to see what comes of the Nottingham experiment, which has just been decided upon. Exhibitors and projectionists in the city have met to discover how projection can be improved, film taken care of, and inexperienced newcomers instructed in the art of projection and the care of films. I understand that there was considerable enthusiasm among the older projectionists for the opportunity which lies before them. Is it too much to hope that similar steps will be taken in other large cities? It is to be hoped so.

A PARAGRAPH of mine in a recent "Observation Window" has brought a letter of warm protest from a second projectionist who is 18 years of age. The paragraph to which he objects is that in which I said that we could not hope for much while we have chief projectionists at 19 years of age and seconds at 17.

MY correspondent recalls the phrase that one swallow does not make a summer (rather against himself, I fancy), and says he has no doubt there are many competent chiefs and seconds at 19 years of age.

THIS, of course, brings up the comment so frequently heard in the Brains Trust: "This depends upon what you mean by 'many competent.'" I do not doubt that my correspondent has applied himself assiduously to his craft, but competency in projectionist duties is a wide term, demanding long experience as well as close application, and if the evidence of despatch managers is anything to judge by, some very bad mutilation cases can be traced to kinemas where youthful projectionists are in command

I HAVE not been able to ascertain whether or not a youngster was responsible for a very bad bit of projection in a suburban circuit hall which I saw recently. One machine was not focussed up and there came the recurring irritation of seeing alternate reels of the features, etc., screened less sharply than the others, a nuisance which detracted from any merits the performance had. If the staff in the box failed to notice this fault, the manager or some other member of the staff should have done so and got it corrected.

AS big efforts to recover salvage are being made everywhere, it is just the moment to impress once again on projectionists that no opportunity to recover and return unwanted material should be missed. Don't forget those minute droppings of copper from the carbons, or the strippings from stubs. J. BENSON.

POOL CARBONS

TRAINING EX-SERVICE MEN

How Alberta Does It

THE need for securing a steady supply of trained projectionists for employment in kinemas is now being recognised by exhibitors, renters and the projectionists themselves through their union. Canada is realising this, too, as the description by one of the instructors of a scheme launched in Alberta reveals.

The motion picture projectionists' course conducted by Local Union 302, writes Duncan G. Henderson, is the outcome of a plan on the part of the Dominion and Provincial governments in Canada to aid ex-Service men who have returned from the current war in preparing themselves for a profession that will be of benefit to them in their future civilian life. In connection with this course the Alberta Provincial government amended by order-of-council, the regulations governing third-class projectionists' certificates. (This is detailed at the end of this article.)

Our local union has given full support to the course, one reason being that aside from aiding in the training of ex-Service men for a self-supporting civilian life, support of the Government's plan would not only relieve the shortage of projectionists, but would be a means of training apprentices to the high standard of projection as set up by the Alberta Government's examination for projectionists in electricity, optics, projection and sound.

Previous to entering our course as students the apprentices complete a six months' study in electricity at the Western Canada High School in Calgary. Our studies for projectionists' course also covers a six months' period, a thorough technical and practical grounding being given.

Supply Company's Offer

In connection with our course, the Dominion-Provincial war emergency training programme authorities made arrangements with a theatre supply company in Calgary for the use of their projection and screening rooms. Our lectures are held in the screening room, the furnishings consisting of a blackboard and tables and chairs for the students. The projection room is equipped with two projectors in addition to sound equipment.

We feel that we were fortunate in securing the use of the projection room from the supply company for it has ample supplies of equipment on hand, from old Powers projectors to modern Motiograph and Simplex machines. They also have an extensive supply of amplifiers, transformers, rheostats, etc., in addition to a fine workshop where equipment may be overhauled.

Instruction hours are from 9 a.m. to 12 noon, and from 1 p.m. to 3 p.m. from Monday to Friday. There usually is about two hours' practical projection work under the personal supervision of the instructor.

Practical Work

Following the six months' course students receive practical training for one month in a theatre open to the public, under the supervision of a first-class projectionist. Upon completion of their studies students are examined by the Chief Inspector of Theatres in Alberta for a third-class licence, and we feel, with the thorough training they receive, they will turn out to be qualified projectionists and a credit to the union.

Alberta Government's Requirement

Third-class certificates: The applicant for a third-class certificate must (a) have served an apprenticeship period of at least six months' projection room service on standard 35 mm. equipment either as the holder of an apprentice licence in Alberta, or else where as an assistant to a projectionist, or (b) have completed the student's course of instruction and training provided by the Dominion-Provincial War Emergency Programme and qualified under the same. Provided, however, that the final month of the course of such student shall, subject to the Provisions of Regulation 74, be served in a projection room on standard 35 mm. equipment in operation during the time theatre, public hall building is open to the place of amusement public.

SHOWMANSHIP IN WAR TIME

Conducted by *THE SHOWMAN*

A Feature Run Under the Auspices of the "Kine." Company of Showmen

AT some halls where the foyers and corridors are furnished with mirrors, showmen with an artistic flair have been putting the glass to good use as advert. sites, using grease pencils for water poster paints, thereby producing announcements of an unusual kind warranted to catch the eyes of passing patrons—particularly the ladies, who can never resist looking in a glass. But comparatively few halls are equipped with wall mirrors, and if the manager of a glassless house wants to copy his more fortunate colleagues, what is he to do? Recently a colleague, selling up the ancestral home, asked a dealer to bid for a large overmantel mirror, but the dealer refused, saying that the things are a drug on the market. Apparently, while secondhand furniture is worth its weight in razor blades, old mirrors are junk. Here is a tip for the showman. A glance among the debris accumulated by your local dealers will probably reveal plenty of large mirrors which could easily be installed and used as advertising media. The rest is up to you.

MIRRORING "THE BLACK SWAN"

ANSWERING a persuasive telephone request from Gerald Blake, of the Uxbridge Odeon, who explained that he had devised a publicity display which was not easy to describe adequately and difficult to photograph in a manner which would do it justice, our mobile reporter was despatched to the western edge of the Metropolis to see the work for himself.

Mr. Blake (who was originally on the production side of the business but slid into management at the beginning of the war) is fortunate in having at his hall one of the largest expanses of mirror to be found in any kinema we know. The whole wall at one end of the circle lounge is covered with silvered glass, and Mr. Blake soon made the discovery that with ordinary poster paints he could produce artistic advertising effects on the surface of this brilliant material.

The current effort related to that stirring film of the sea, "Black Swan" (20th-Fox), and showed a life-size half-length impression of Tyrone Power in pirate dress (or undress, for he was stripped to the waist) lunging with a rapier at the first of a line of three vessels in full sail, which appeared to be on fire. Title of the film, names of the stars, and even the renter's trade mark were added in large lettering around this central tableau, which was carried out effectively and with professional finish in bright yet pleasing colours. The reflection of the lounge in the clear parts of the glass added to rather than diminished the brilliance of the design, which, facing patrons as they reached the top of the stairs, was absolutely unmissable.

Mr. Blake told me that he sketches the idea out in rough on the glass with ordinary chalk first, then fills in the parts with water-colours at leisure afterwards, the work taking some hours spread over a matter of days. He prepares a fresh design at intervals of a few weeks when he has an exceptionally suitable film to announce and leaves the advertisement in position for several weeks at a time. It is then washed off with water.

Glittering Displays

BY a strange coincidence, on the same day that I inspected the mirror publicity of Gerald Blake at the Uxbridge Odeon I found a somewhat similar idea in use at the sister hall at Southall not far away. I dropped in there for a chat with Manager Robert C. Batt and was shown what he can do with a mirror—two of them in fact. Neither is as large as that available to Mr. Blake at Uxbridge, but the chief one, facing the entrance and located on the landing of the central stairs to the balcony is tall, tinted and admirably placed for catching the eyes of everyone entering the building. The other is somewhat smaller and within view of circle patrons only. Mr. Batt, who has been using these as advertisement sites for a long time, does not confine himself to painting on the glass. He clips pieces from litho. posters, and, by additional art work, builds up a composite design which is highly effective. He was working on a design for 20th-Fox's "Black Swan" when I called and had a completed effort for "The Crystal Ball" (U.A.) on the larger glass.

Nor does he confine himself to these "glass shots," but also paints special art panels, etc., when occasion demands. He is particularly proud of a large easel board standing in the circle lounge. Equipped with six silver-framed spaces to take 11 in. by 14 in. stills, this was a useful fitment until that kind of still became unobtainable. Mr. Batt overcame this obstacle by preparing rectangles of patterned paper and inserting these into the frames behind clear glass panels on which he paints messages and designs relating to coming films.

He generously gave credit to his new assistant, E. Mellor, for valuable help with these artistic publicity efforts. Although a comparative newcomer to the Trade, Mr. Mellor has proved himself a competent and enthusiastic advertising man, with artistic talent.

We Are Helpful

H. FREIGHT, of the Mile End Odeon, particularly wanted us to see his latest piece of art work, but unfortunately our Roaming Rep. was unable to call at the hall until it was too late and the design had been disposed of. It was to advertise 20th-Fox's "Black Swan," and from Mr. Freight's description must have been a fine piece of work. As we have mentioned before, he is handy with the brush and can turn out some very creditable pieces of work, but he modestly admits that he must have a model, and for that purpose he saves every pictorial display which appears in the KINE.

When the coming of a particular film to his hall is announced he hunts through his sheaf of renters' advertisements, picks out the parts he wants and from them prepares his own publicity material. The result is personal, yet expert in appearance and well worth the effort expended. Favoured with a large vestibule and plenty of space for display on the stairs to the circle, he can find room for a large number of advertising boards and panels, some of them from the art studios, some of his own concoction. On the stairs-landing he has a three-space box unit in which miniature displays are placed. Those which we saw for "The Crystal Ball" (U.A.) and "Old Mother Riley, Detective" (Anglo-American) and included all that the public needs to know—names, titles, star portraits, etc.—including an amusing cut-out of the excitable "dame" speeding on a motor-cycle.

Pictorial designs occupy the large mirror at the Odeon, Uxbridge, where Gerald Blake has employed his artistic skill to publicise 20th-Fox's BLACK SWAN

Canterbury Staff Co-operation

THE staff of the Friars, Canterbury, under Manager R. C. Overs, was responsible for an interesting co-operative effort to publicise "The Amazing Mrs. Holliday" at the theatre. It was in the form of a vestibule display, the central figure being Deanna Durbin with her children as she is in the film escaping from war-racked China to the freedom of the U.S.A. These scenes were vividly represented on art card and suitably battened up by the staff and then erected on the side wall of the main entrance of the vestibule; imitation grass mats were brought into play here with good effect.

In addition to the above vestibule display, which was erected some five days before the playdate, an extensive Press campaign was carried out with enlarged advertisements.

Useful and attractive window tie-up was arranged with a city music shop on the record and music angle; this shop built up display of sheet music and records around cut-out central piece of Deanna Durbin, together with stills and art cards.

Pictorial quads, advance teaser slides and sheets from the KINE. on the bulletin board were brought into full play.

"Manhattan" in Middlesbrough

A NEWCOMER into the ranks of showmen is F. Ridley, who has recently taken over the Elite, Middlesbrough.

In his first effort Mr. Ridley arranged a foyer display, the simplicity and effectiveness proving very popular with film fans in its invitation to "See the Beginning of 'Tales of Manhattan.'" The "beginning" was a cotton-field around which posters were set, "the end" being a finished garment. Mr. Ridley has spent many years in Central Africa, hence his interest in the cotton-field display.

SHOWMANSHIP IN WAR TIME
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PREENING "WINGS OF VICTORY"

Bomber on the Pavement

A MASSIVE Lancaster bomber, 26 ft. by 24 ft., painted by H. Telford Brown, on the pavement outside the Capitol Kinema, Sheffield, drew attention to the theatre as the head selling centre for the district for the "Wings for Victory" Week, the management co-operating fully in the effort.

Thousands of pounds' worth of certificates were sold from the centre.

Patrons were invited to throw pennies on the bomber, the idea being to completely cover it with pennies.

A competition was also run by the kinema, a prize of £5 in savings certificates being given for the one who could estimate how many pennies it would take to cover the 'plane. (It actually took 3,500 pennies (£63 15s.) to cover it.)

Another competition, a solid block of wood shaped and painted as Hitler's coffin, into which competitors were asked to drive a 4-in. nail in the least number of taps was an attraction also.

This additional publicity for "Wings for Victory" raised £105 as a gift to the nation. All posters, displays for the effort being painted by Mr. Brown.

Sea Cadets at Liverpool Granada

THE opportunity was taken by the manager, W. Higgins, of the Granada (A.B.C.) Cinema, Liverpool, when showing "In Which We Serve" in conjunction with the Liverpool "Wings for Victory" week to carry out a most striking foyer display, which was made up with a 6 ft. 6 in. model of the *Queen Mary*, illuminated from the interior. This was mounted against a seascape background, the whole of which was decorated with flags and posters. To complete the display and to lend a more nautical atmosphere, a detachment of Naval Sea Cadets, Huyton Unit, was on duty. The A.R.P. wardens conducting the sale of stamps for the national effort of "Wings for Victory" were greatly assisted by the intense interest taken in the display, which resulted at the end of the week in the magnificent sum of £668 12s. being raised.

Exploiting an Opportunity

WHEN Alfreton, Derbyshire, ran its "Wings for Victory" Week, Bert Gordon Smith, of the Empire, had the luck to have booked to him a film about the Fleet Air Arm, "Find, Fix and Strike." Here was an opportunity. He had special posters written with the slogan—

FIND—the Cash.
FIX—the Stamps.
STRIKE—with the Bombs.

See the film "Find, Fix and Strike" at the Empire.

With a 500-lb. bomb in the foyer which patrons covered with stamps to the value of £26 and a show of bunting, the ward in which the kinema is situated more than doubled its target and helped the town to reach high towards the double target of £100,000. The actual sum raised was £186,000.

B. G. S. was also responsible for arranging the shop displays in the town, which were particularly effective.

He was showing at the time "A Date with an Angel." It would have been a little extravagant to suggest that "Wings for Victory" were necessary to make a date with a heavenly being.

Ewell Fire Service Parade

A BIG muster of members of the National Fire Service attended the opening performance of "The Bells Go Down" (Ealing Distribution) at the Rembrandt, Ewell, Surrey.

Over 200 firemen and firewomen paraded, led by the unit's drum and fife band.

The Deputy Mayor (Ald. Littlejohns) took the salute and inspected the men. This little ceremony attracted large crowds.

"Wings for Victory" Week coincided with the screening, and apart from appeals for the Fire Force Benevolent Fund, Manager J. Rose also had two flight-lieutenants, just back from North Africa, who gave accounts of their exploits and appealed for bigger savings.

This was J. Rose's first exploitation effort since being transferred from Theatre Royal, King's Lynn.

£3,131 for "Wings"

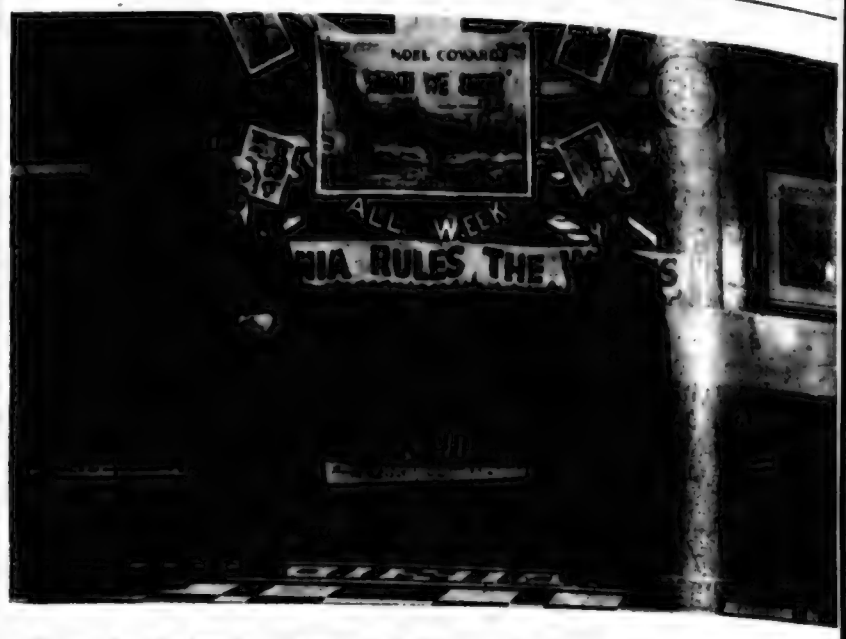
THE novelty midnight matinée at the Ritz, Woking, at which 15 stars from the London Palladium appeared in addition to local artistes, was not only a financial but an artistic success. The admission by Saving Certificate charge was £3,131, which must have been very gratifying to Comdr. D. Van Gessel, the manager, who, with the co-operation of George Senior, the organist, had spent many hours in organising and devising this effort for the Woking "Wings for Victory" Week.

Week's Takings Invested

OWNERS of the Playhouse and Grand Electric Cinemas, Wakefield, made a generous offer in the local "Wings for Victory" campaign—the combined week's takings at the two kinemas in Defence Bonds.

General Manager A. M. Tolfree and Publicity Manager G. A. Fernback, realised the many exploitation angles presented by the offer, and slogans advertising it were announced throughout the town, with neat headlines, such as "Invest Your Entertainment in Victory" and "Lend Your Entertainment to Your Country." Further exploitation was possible because the film, "Wings for the Eagle," was showing at the Playhouse during the week. Several tradesmen's windows were filled with model 'planes, notices and stills.

These tie-ups created great interest, and both kinemas enjoyed more than usual business for the time of the year. The result was a substantial amount invested in Defence Bonds.



R. H. Cox's first big publicity effort at the Savoy, Chorlton-cum-Hardy, included this fine vestibule display for IN WHICH WE SERVE (British-Lion)

"The Gentle Sex" in Middlesex

C. E. STEAD received valuable co-operation from the A.T.S. when he was showing "The Gentle Sex" (G.F.D.) at the North Finchley Odeon. Thirty members of the organisation marched down the side gangways to the strains of "Youth and Vigour" march and formed up on the stage under the orders of a sergeant. A uniformed member of the Unity Theatre then read a prologue extolling the wonderful work performed by the organisation all over the world and ended by standing at the salute facing the squad while the march pealed out again over the non-sync. A large detachment marched to the theatre on Friday evening to see the show and aroused considerable interest in the district by their appearance.

Attractive "Yankee Doodle" Show

THE lobby display which won Manager Malcolm S. Cooper, of the Southall Dominion (A.B.C.), a prize in the recent "Yankee Doodle" contest included a number of old gramophone records mounted on boards with alternate white and red horizontal stripes around a large Cagney head. Each record was fitted with a central tinsel star, the boards were fixed to flank a portrait of F.D.R. labelled "The greatest Yankee Doodle of them all," and over the top was the neat caption: "What a record!" Mr. Cooper was fortunate in being able to borrow (gratis) seven large U.S.A. flags which he draped around this "record" display, adding bunting, stills and star photos to complete an effective set-up. On the Dominion premises is a dance hall, and he arranged with the organisers to run special "Yankee Doodle" talent competitions. There were also many tie-ups with local shops which made the film widely known in the district.

Manager's Successful First Venture

AN attractive display in the vestibule of the Savoy, Chorlton-cum-Hardy, Manchester, stimulated the interest already evinced in the British Lion film, "In Which We Serve," for the three weeks prior to its exhibition.

It was the first venture on so important a scale of the manager, R. H. Cox, who, before joining A.B.C. 12 months ago, was on the renting side of the business.

The vestibule display took the form of a large Union Jack, upon which were affixed a central poster advertising the film and smaller pictures of Noel Coward and members of the cast. Below was a fine scenic seascape depicting ships of the fleet and pictures lent by H.M. Naval Recruiting Office.

On the Sunday before the opening of the film the Union Jack was hoisted above the kinema, together with a good supply of bunting, both outside and in the entrance hall.

The screening of the film was preceded on each occasion by the showing of a slide, and while attendants took up positions in the gangways the hymn "Eternal Father Strong to Save," sung by Peter Dawson was played on the non-sync. Many patrons at each performance stood reverently throughout the rendering of the hymn.

Sea Cadets on Stage

FOLLOWING the customary practice wherever "In Which We Serve" has been shown, local Sea Cadets appeared on the stage of the Queen's Picture House, Whitehaven, at the opening each evening lining up smartly and saluting as "Rule Britannia" is played. Then at the close they again stand at the salute while the National Anthem is played—a very fitting climax to this epic film. For the occasion the theatre has been effectively decorated inside and outside by Manager A. S. Barker with Union Jacks and special treatment given to the stage and screen, which make a very striking background for the Cadets' display. A collection has been made each evening in aid of the funds of the Whitehaven Unit of Sea Scouts which realised £87 17s.

Three weeks prior to the playing date of SILVER FLEET (G.F.D.) at the Ritz, Nottingham, this tableau was on view in the foyer

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RELEASES FOR JULY 12

Compiled by A. W. OWEN

"EDGE OF DARKNESS" (Warner)

CERT. A. Length 10,731 ft. Reg. No. F.6377. Reviewed in KINE. May 13, 1943.

STARS.—Errol Flynn, Ann Sheridan, Walter Huston.

ATMOSPHERE. — Spectacular underground romantic melodrama set in Nazi-occupied Norway. It opens with a shot of Trollness—city of the dead.

ORGAN.—"Death of Ase," from the "Peer Gynt" Suite, Greig (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2933 by the London Philharmonic Orchestra.

"SECRETS OF THE UNDERGROUND" (British Lion)

CERT. A. Length, 6,366 ft. Reg. No. F.6242. Reviewed in KINE. March 18, 1943.

STARS.—John Hubbard, Virginia Grey.

ATMOSPHERE.—Murder mystery comedy-melodrama concerning the "Thin Man" rivalry between a public prosecutor turned detective and his inquisitive reporter girl friend.

ORGAN.—"La Scala di Seta" Overture, Rossini (excerpts), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. D.B.3541 by Symphony Orchestra.

"AIR RAID WARDENS" (M-G-M)

CERT. U. Length, 5,994 ft. Reg. No. F.6380. Reviewed in KINE. May 20. 1943.

STARS.—Stan Laurel and Oliver Hardy.

ATMOSPHERE.—Slapstick comedy which laughs at and with the enthusiastic amateur defence workers but never ridicules them.

ORGAN.—Novelty Entr'acte, "Checkmate," Steele (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1088 by the Pall Mall Revellers.

"SILENT WITNESS" (Pathé)

CERT. A. Length 5,960 ft. Reg. No. F.6393. Reviewed in KINE. May 20. 1943.

STARS.—Otto Kruger, Tina Thayer, Rick Vallin.

ATMOSPHERE. — Romantic crime melodrama, in which an unscrupulous lawyer brings dishonour on himself and his profession in his attempt to give his motherless daughter the good things of life.

ORGAN.—"Solemn Melody," Walford Davies (Novello), with adaptation from the "straight" organ solo copy.

NON-SYNC.—As organ, recorded on Columbia L.1986 by Sir Hamilton Harty and the Hallé Orchestra.

"FLIGHT FOR FREEDOM" (RKO-Radio)

CERT. U. Length 9,153 ft. Reg. No. F.6375. Reviewed in KINE. May 6, 1943.

STARS.—Rosalind Russell, Fred McMurray, Herbert Marshall.

ATMOSPHERE.—Aerial romantic melodrama, inspired by the career of Amelia Earhart, America's foremost aviatrix, and the rivalry of an air ace and a plane designer for her hand.

ORGAN. — "Pique Dame" Overture, Suppé (Hawkes), finale movement only, with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.1677 by the Vienna Philharmonic Orchestra.

"NO PLACE FOR A LADY" (Columbia)

CERT. A. Length, 5,916 ft. Reg. No. F.6423. Reviewed in KINE. June 3. 1943.

STARS.—William Gargan, Margaret Lindsay.

ATMOSPHERE.—Romantic comedy crime melodrama, in which a hoax unexpectedly leads to the solution of an ugly murder.

ORGAN.—"Petite Suite de Concert," No. 1, Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2372 by the London Symphony Orchestra.

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THE BAND ON THE STAGE

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WITH the B.B.C. providing "Music While You Work" of outstanding quality, it is essential that wherever musical turns are introduced into kinema programmes the turns should be bright and entertaining.

Band presentations are a lively contribution to entertainment providing the music is acceptable and presented with verve.

The Chalmers Wood Agency claim to be specialists in band presentation, with outfits which are the most perfect type of presentation for kinema stages. These are self-contained, and so long as they are given stage room can go on the stage and present up to two hours' entertainment of solid variety and interest. They can also be put in with any other event, such as "search for talent," "singing at the mike," etc.

Among the shows available are George Elrick and his Band (13 in number). The orchestra wear smart white coats and offer a full stage and most attractive appearance.

George Scott-Wood and his Swing Orchestra present a varied programme of variety, the leader himself being a first-class pianist, and the vocalists rendering swing tunes and ballads.

Gloria Gaye and her All Ladies Band is the only all girls' orchestra touring. They are 14 in number, beautifully dressed and with a repertoire of exceptional musical quality and variety.

Solo artistes, such as Earle and Lewis, the famous American coloured dance team, and Ken Swan and McGhee, the astonishing vent. act, are among solo offerings.

The subject of showmanship figured largely at the recent London Control Convention of Odeon Theatres, Ltd. In the conference room there were examples of publicity displays, prominent among them that staged by Manager Holsworth and Assistant Barrington in connection with the Children's Club which has been transferred to the Dorchester from the Odeon, Morden

Piano Concerto as Organ Interlude

Service Patrons Give Unstinted Applause

DETAILS have reached me of an ambitious and worthwhile organ interlude designed and presented by Arthur Esgate at the Regal, Bridlington. The idea would, I agree, have been "given the bird" with no uncertain emphasis by the great majority of managers even in the better-class theatres. However, in this case, as this organist is also manager of the kinema he is, as he quaintly expresses it, able to co-operate with himself and play whatever music he thinks will entertain his patrons. Having half an hour on the day to spare, he devoted the whole of this period to one evening presentation. It consisted of the themes and for the most part a complete first movement of five piano concertos that have been featured in films. They were the "Grieg No. 1 in A," "The Warsaw Concerto," the whole of the first movement of the Tschaikovsky No. 1 in B flat, and the theme from the last movement of Rachmaninoff's 2nd piano concerto. These were interspersed and relieved by light classical numbers like the Waltz Song from "La Bohème" and a couple of "Suite" dance tunes. The title was just plain "Music from the Movies."

The great majority of the patrons were in His Majesty's uniform and they not only sat in interested silence while the interlude was played, but gave unstinted applause afterwards. Records were used of the symphony orchestras and solo pianists synchronised with the organ, in which Leslie Davidson, the theatre chief operator, was a valuable asset. I am glad this experiment was so successful and so amply repaid the time and study involved in its presentation.

A. W. O.

WHERE'S THAT MAN?

WHERE should a kine manager be during the performance—on his frontage, in his office, in the auditorium? There is probably no general answer to this problem, which must be settled by each individual according to local and personal circumstances. I know managers who are always to be found near the pay-box when the house is open and others whom the public rarely or never sees. I know some who spend hours cooped up in their own pay-boxes because cashiers are hard to get, and others who seem always to be on the way to, in, or on the way back from "the local." I know managers who move from foyer to stalls, from stalls to circle, and from circle to projection box so rapidly that their movements are hard to trace; managers who are not available on change days because they are seeing their own show through from an expensive seat in the balcony. I have met unfortunate wights who have to keep a watchful eye on two adjoining halls and to assume responsibility for anything that goes wrong in either of them—whether they are on the spot at the time or not.

Nowadays a manager may often have to assist and supervise his ushering staff during the busier periods and may therefore have to spend much time in and out of the auditorium; at other times there is no doubt that he should not be far from the foyer. The man who spends the greater part of his official life closeted in his office strikes me as being unfitted for his job, a fundamental of which is mixing with his public. Patrons with praise or plaints like to make it to the man in charge, and there is no better way of finding out what they really want than by chatting informally with those who pay the piper.

P.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STA...	CE
			LONDON.			
Thur., June 17	10.30 a.m. & 2.30 p.m.	Century	They Came to Blow Up America	20th Century-Fox	George San...	
,, ,, 17	2.45 p.m.	Cambridge ...	Undercover...	United Artists ...	John Clem...	...
,, ,, 17	10.45 a.m.	Studio One ...	The Silent Village and Jailbirds ...	Ealing Distribution	Laurel and ...rdy	...
,, ,, 17	11 a.m.	Own Theatre ...	Ten Shorts...	M-G-M		...
Fri., ,, 18	3 p.m.	Plaza	China : Spinach for Britain ...	Paramount ...	Loretta You...	
Tues., ,, 22	10.30 a.m.	Rialto	I Walked With a Zombie... ...	RKO-Radio ...	James Ellis...	...
,, ,, 22	10.30 a.m.	Crown Theatre ...	Three Shorts	United Artists ...		...
,, ,, 22	10.45 a.m.	Studio One ...	Men Are Not Gods (Re-issue) ...	British Lion ...	Miriam Hop...	
Wed., ,, 23	10.30 a.m.	Studio One ...	The Falcon Strikes Back ...	RKO-Radio ...	Tom Conwa...	...
			BELFAST.			...
Tues., June 22	10.15 a.m.	Classic	The Life and Death of Colonel Blimp	G.F.D.	Roger Lives...	...
			BIRMINGHAM.			
Fri., June 18	10.30 a.m.	Scala	Miss V from Moscow	Pathe	Lola Lane	
,, ,, 18	10.30 a.m.	Tatler	Henry Swings It	Paramount ...	Jimmy Lyd...	...
Mon., ,, 21	10.30 a.m.	Scala	Presenting Lily Mars	M-G-M	Judy Garla...	...
Tues., ,, 22	10.30 a.m.	Forum	The Silent Village and Jailbirds ...	Ealing Distribution	Laurel and ...rdy	...
,, ,, 22	10.30 a.m.	Futurist	The Dark Tower	Warner	Ben Lyon	...
,, ,, 22	10.30 a.m.	Scala	Pilot No. 5	M-G-M	Franchot To...	...
,, ,, 22	10.30 a.m.	Futurist	China	Paramount ...	Loretta Yo...	...
Wed., ,, 23	10.30 a.m.	Paramount ...	The Life and Death of Colonel Blimp	G.F.D.	Roger Lives...	...
			CARDIFF.			
Fri., June 18	11 a.m.	Park Hall ...	Henry Swings It	Paramount ...	Jimmy Lydon	
,, ,, 18	10.45 a.m.	Empire	No Place For a Lady	Columbia	William Gargan	...
,, ,, 18	10.45 a.m.	Odeon	Pilot No. 5	M-G-M	Franchot Tone	...
Mon., ,, 21	11 a.m.	Park Hall ...	Below the Border	Pathe	Buck Jones	...
Tues., ,, 22	10.30 a.m.	Park Hall ...	Edge of Darkness	Warner	Errol Flynn	...
,, ,, 22	10.30 a.m.	Capitol	The Life and Death of Colonel Blimp	G.F.D.	Roger Livesey	...
,, ,, 22	11 a.m.	Odeon	China	Paramount ...	Loretta Young	...
Wed., ,, 23	10.30 a.m.	Empire	Hangmen Also Die	United Artists ...	Brian Donlevy	...
,, ,, 23	11 a.m.	Park Hall ...	Man of Courage	Pathe	Barton MacLane	...
Thur., ,, 24	11 a.m.	Park Hall ...	Attorney for the Defence... ...	Pathe	Frank Albertson	...
			GLASGOW.			
Fri., June 18	10.50 a.m.	Cranstons ...	Miss V from Moscow	Pathe	Lola Lane ...	...
,, ,, 18	10.45 a.m.	La Scala ...	Henry Swings It	Paramount ...	Jimmy Lydon	...
,, ,, 18	10.45 a.m.	Playhouse ...	The Dark Tower	Warner	Ben Lyon ...	...
,, ,, 18	10.45 a.m.	Cosmo	Pilot No. 5	M-G-M	Franchot Tone	...
Tues., ,, 22	10.30 a.m.	Regal	Edge of Darkness	Warner	Erroll Flynn ...	...
,, ,, 22	10.45 a.m.	Playhouse ...	China	Paramount ...	Loretta Young	...
Thur., ,, 24	10.30 a.m.	Regal	The Silent Village and Jailbirds ...	Ealing Distribution	Laurel and Hardy	...
			LEEDS.			
Fri., June 18	10.30 a.m.	Tatler	Henry Swings It	Paramount ...	Jimmy Lydon	...
,, ,, 18	10.30 a.m.	Ritz	Edge of Darkness	Warner	Errol Flynn ...	...
,, ,, 18	10.30 a.m.	Tower	No Place for a Lady	Columbia	William Gargan	...
Tues., ,, 22	10.30 a.m.	Scala	Hangmen Also Die	United Artists ...	Brian Donlevy	...
,, ,, 22	10.30 a.m.	Ritz	Attorney for the Defence... ...	Pathe	Frank Albertson	...
,, ,, 22	10.30 a.m.	Odeon	China	Paramount ...	Loretta Young	...
Wed., ,, 23	10.30 a.m.	Ritz	Miss V from Moscow	Pathe	Lola Lane ...	...
Thur., ,, 24	10.30 a.m.	Ritz	The Silent Village and Jailbirds ...	Ealing Distribution	Laurel and Hardy	...
,, ,, 24	10.30 a.m.	Tower	Pilot No. 5	M-G-M	Franchot Tone	...
			LIVERPOOL.			
Fri., June 18	10.30 a.m.	Trocadero ...	Hangmen Also Die	United Artists ...	Brian Donlevy	...
,, ,, 18	11 a.m.	Majestic	Miss V from Moscow	Pathe	Lola Lane ...	...
,, ,, 18	10.45 a.m.	Futurist	Henry Swings It	Paramount ...	Jimmy Lydon	...
,, ,, 18	10.45 a.m.	Scala	Pilot No. 5	M-G-M	Franchot Tone	...
Tues., ,, 22	10.30 a.m.	Forum	The Silent Village and Jailbirds ...	Ealing Distribution	Laurel and Hardy	...
,, ,, 22	10.45 a.m.	Paramount ...	China	Paramount ...	Loretta Young	...
Thur., ,, 24	10.45 a.m.	Majestic	The Dark Tower	Warner	Ben Lyon ...	...
,, ,, 24	10.30 a.m.	Paramount ...	The Life and Death of Colonel Blimp.	G.F.D.	Roger Livesey	...
			MANCHESTER.			
Fri., June 18	10.45 a.m.	Gaumont ...	Hangmen Also Die	United Artists ...	Brian Donlevy	...
,, ,, 18	10.45 a.m.	New Oxford St. P.P.	Henry Swings It.	Paramount ...	Jimmy Lyd...	...
Tues., ,, 22	10.15 a.m.	Gaiety	Typhoon Treasure...	Inter. Film Renters		...
,, ,, 22	10.45 a.m.	Theatre Royal ...	Below the Border	Pathe	Buck Jones ...	...
,, ,, 22	10.45 a.m. & 2.30 p.m.	Private Theatre	Edge of Darkness	Warner	Errol Flynn ...	...
,, ,, 22	10.45 a.m.	Odeon	China	Paramount ...	Loretta Young	...
Wed., ,, 23	10.30 a.m.	Gaiety	Presenting Lily Mars	M-G-M	Judy Garland	...
,, ,, 23	10.45 a.m.	Odeon	The Silent Village and Jailbirds ...	Ealing Distribution	Laurel and ...rdy	...
,, ,, 23	10.45 a.m.	Theatre Royal ...	Man of Courage	Pathe	Barton Mac...ne	...
Thur., ,, 24	10.45 a.m.	Theatre Royal ...	Attorney for the Defence... ...	Pathe	Frank Alber...on	...
			NEWCASTLE.			
Fri., June 18	10.30 a.m.	Essoldo	The Silent Village and Jailbirds...	Ealing Distribution	Laurel and ...rdy	...
,, ,, 18	10.30 a.m.	Queen's	No Place for a Lady	Columbia	William Gar...n	...
Tues., ,, 22	10.30 a.m.	Stoll's	Below the Border	Pathe	Buck Jones ...	...
,, ,, 22	10.30 a.m.	Haymarket ...	The Dark Tower	Warner	Ben Lyon ...	...
,, ,, 22	10.30 a.m.	Odeon	China	Paramount ...	Loretta Yo...g	...
Wed., ,, 23	10.30 a.m.	Stoll's	Man of Courage	Pathe	Barton Mac...ne	...
			NOTTINGHAM.			
Fri., June 18	10.30 a.m.	Carlton	Edge of Darkness	Warner	Errol Flynn ...	...
,, ,, 18	10.30 a.m.	Scala	The Great Waltz	M-G-M	Luise Rainer ...	...
Tues., ,, 22	10.45 a.m.	Ritz	The Dark Tower	Warner	Ben Lyon ...	...
,, ,, 22	10.30 a.m.	Scala	Pilot No. 5	M-G-M	Franchot T...	...
Wed., ,, 23	10.30 a.m.	News Theatre ...	Aerial Gunner	Paramount ...	Richard Ar...	...
Thur., ,, 24	10.30 a.m.	Scala	The Silent Village and Jailbirds ...	Ealing Distribution	Laurel and ...rdy	...
			SHEFFIELD.			
Fri., June 18	10.30 a.m.	Cinema House ...	Below the Border	Pathe	Buck Jones ...	...
,, ,, 18	10.30 a.m.	Union Street ...	Pilot No. 5	M-G-M	Franchot To...	...
Tues., ,, 22	10.30 a.m.	Cinema House	Man of Courage	Pathe	Barton Mac...ne	...
Wed., ,, 23	10.30 a.m.	Regent	Hangmen Also Die	United Artists ...	Brian Donle...	...
,, ,, 23	10.30 a.m.	Cinema House ...	Attorney for the Defence... ...	Pathe	Frank Alber...on	...
,, ,, 23	10.30 a.m.	Union St. P.P. ...	Aerial Gunner	Paramount ...	Richard Ar...	...
Thur., ,, 24	10.30 a.m.	Hippodrome ...	The Dark Tower	Warner	Ben Lyon ...	...
		Cinema House ...	Miss V from Moscow	Pathe	Lola Lane ...	

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